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SEPTEMBER 1960

SCHOOL ARTS

the art education magazine

Freeing the Creative Powers in Youth

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using this issue

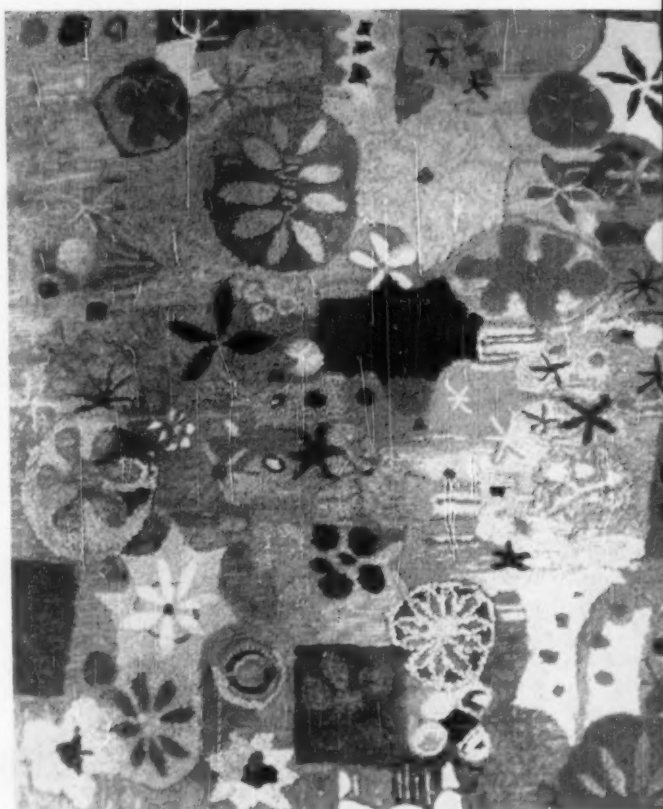
Lyman Bryson sets the pace for this issue with his article on Training for Creativity, page 5. Enamelist Edward Winter tells of his experiments in enameling aluminum on page 13. Classroom teachers will enjoy the articles by Louise Wilson and Georgianna Marshall, pages 10 and 17. There are articles on papier-mâché, painting, jewelry, and other subjects of special interest to junior and senior high school teachers and students. Your old favorites, Alice Baumgartner, Julia Schwartz, Louise Rago, and Howard Collins are back with their interesting features. There is something in this issue for everyone from first grade through the secondary schools, and a number of the articles will be interesting to adults. That is a pretty big order, but we are doing our best. Welcome aboard for another year of School Arts!

NEWS DIGEST

Crafts Slides May Be Borrowed The American Craftsmen's Council, through its Education and Extension Service, is now ready to lend slides to teachers who are non-members of the Council. The collection of 35mm slides includes contemporary American weaving, metal work and jewelry, enamels, glass, woodwork, and ceramics, as well as related subjects, design, architecture, techniques and materials. A free brochure listing the slides available at a nominal charge may be secured by writing to the Education and Extension Service of ACC at 29 West Fifty-third Street, New York 19, New York.



WILLIAM A. WINTER PHOTO



Veda Reed, Memphis, designed and made this hooked rug, "Flower Garden", awarded the silver medal in ACC exhibit.

Designer-Craftsmen Exhibit Selected from 1992 objects by 1109 craftsmen from forty-four states, 114 objects designed and handcrafted for use are on exhibit at the Museum of Contemporary Crafts in New York until September 11, after which the exhibit will be circulated throughout the country.

Viktor Lowenfeld Memorial Professional friends saddened to learn of the death of Viktor Lowenfeld, and who wish to participate in a memorial to him, will find details in the statement on page nine. Send your contribution promptly.

d'Arcy Hayman with Unesco Congratulations to d'Arcy Hayman, who left the faculty of Teachers College to succeed Gert Weber as art education specialist in the Unesco Secretariat on July 1. She will be happy to see you when in Paris.

Changes in Editorial Staff Walter B. Dutcher, who served as a layout assistant for School Arts last year graduated from college at the age of 57. Willard E. McCracken and Minerva Markey are now serving as assistant editors.

Edward Winter discusses enameling on aluminum on page 13.

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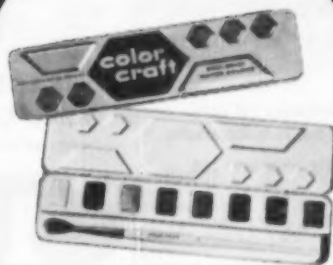
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A system which produces well-stuffed minds does not necessarily produce creative genius. The moderator of CBS program, "Invitation to Learning," shares his views on developing creative power in the schools.

Lyman Bryson

If we want our culture to be continuously productive of innovations in art and science, it will be useful, as soon as we can, to locate in the training of youth those experiences which free the creative powers. The psychology of invention has been studied but we have paid more attention to the psychology of memory, reasoning, and other aspects of intellectual labor. The wind of invention still blows where it listeth. We do not know, on empirical judgment, how the other mental qualities are correlated with inventiveness but it seems evident that a system of education which produces well-stuffed minds does not necessarily produce or discover creative genius.

It is also a common judgment that children are more free and fruitful in imaginative work when they are quite young than they are when older. This would suggest either that the inventive powers fade with growth or that the education we provide for our youth tends to diminish these powers. The following observations pertain to the second suggestion; that education damages possible abilities.

Our experience in training special abilities in the arts is much greater and extends back over a much longer period than does our experience in training for scientific achievement. The pedagogical literature on the arts of speech is in itself a history of western culture. I would not suggest that the same practices are necessarily effective all the way



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Lyman Bryson, writer, lecturer, moderator, professor emeritus.

ments, and "schools" of art or literature. It has to do with the relations among three qualities of mind which are acquired by experience when it is educationally directed. They are objective knowledge, skills in manipulating materials and ideas and cultural conventions. It suggests a teaching program which would make it more likely that creative ability, whatever that is, would develop and be sustained in experience.

Creative imagination is shown in the ostensive use of notable skill in some field of thought or action with a high

TRAINING FOR CREATIVITY

through in both kinds of education, in art and in science, but at this stage in our theory of scientific training, we can ask if there may not be principles of high generality which work in all kinds of training for creativeness. And these may be indicated in the lore of training in art.

The following tentative analysis of the relation between creative imagination and other qualities rests on the record of ancient apprenticeship systems, master disciple arrange-

degree of freedom. Lack of skill will frustrate even the gifted person in action, and lack of freedom will prevent the development of novelty. It is appropriate then, without calling this a definition, to say that a creative act is the free exercise of high skill resulting in something novel. My thesis is that the capacity for this kind of creative action diminishes in young persons as they grow up in our culture, partly at least, because we do not keep clear in their minds the differences

between skill, on the one hand, which must be made as automatic as possible, and cultural conventions or objective information on the other. The important achievement in education for creativity then would be to keep conventions explicit and not to allow them to be confused with skill or information.

We can begin with a consideration of skill. We often speak of an aptitude as if it were a capacity to exercise a skill without specific training but aptitude is more surely seen in the capacity to respond adequately to training. In dealing with art and sometimes even with science, we may speak of natural gifts which would be "spoiled" by training, as is indeed possible, considering how bad training can be. But in regard to any skill we really care about, such as tennis or football, we give the most gifted persons, those with the strongest aptitudes, the best training we can arrange.

Training in any skill, whether in tennis or in playing the violin, or in solving equations, begins by means of analyses which make the operations as explicit as possible and ends by making them as implicit as possible, or automatic. There are ways of training some physical skills by example and imitation without verbal explanations, or even by forcing the pupil's limbs through the suggested patterns. These are said to have been used in some phases of the very early education of Japanese children. The studies of F. Mathias Alexander would suggest that they have considerable usefulness in corrective if not in initial learning. But they are at best rudimentary. The more usual procedure in training for any complicated skill is to demonstrate and explain structural elements of performance which the pupil then tries by direct effort to imitate.

We can take learning to play the piano; remembering that work in science could provide us with the same kind of example. The first elements which the pupil has to acquire are certain three-way correlations among eye, ear (or memory of either sight or sound or both) and movement. The elements learned at this stage, "five finger exercises," are, in a logical sense, basic elements in the skill the student hopes eventually to attain since they will become so completely automatic as to be nervous habits. But even here there is confusion as to the relation between skill and originality; a failure to see that originality needs more skill, not less. Bad education may show itself in several ways. One way is to fail to insist upon the truly essential, that is to fail to provide a "sound training." Remember the famous remark of Mozart, in his letters, when he says of a certain young lady that she will never make a musician because she can't count. Complete mastery of time, beginning with the simplest units, is *sine qua non* to later skill no matter how great the pupil's natural gifts. The *rubato* comes later, on the basis of the solid control. Another mistake is to fail to see clearly whether a gifted pupil is truly inventing a new way of carrying on some necessary action, or is merely failing to learn his lesson. A teacher who is himself without imagination is more likely to go wrong by mistakenly making the second judgment. The romantic teacher, who cares more for the

pupil's present ignorant love than for his final respect, is more likely to go wrong by accepting as genius what is only caprice.

The purpose of making skill in any field as implicit, as automatic, as is possible is to put it completely at the service of the artist or thinker. The pianist uses automatized skills in interpreting the composition. He wants to think in terms of phrases and tempi which will be automatically produced as he needs them for mood and communication. It is difficult to speak of such skills without implying overtones of mysterious powers, or transcendental impulses, or some other romantic unrealities. I can only protest that I do not mean to suggest anything beyond positive and eventually explicable nervous phenomena. Skills are most useful when they are most deeply embedded in habit. This makes most of the difficulty in the training of creative gifts because other elements of performance which impede free imagination get embedded with them.

Earlier it was said that this analysis would deal with the relations between skill and two other qualities of mind, namely, objective knowledge and cultural conventions. To make clear the use of these terms we can cite the works of a greatly gifted person whose "creativity" appeared to his contemporaries as the pervading quality of his mind, Leonardo da Vinci. In Leonardo's treatise on painting we can find frequent examples of all three of the elements we are discussing. He calls the attention of pupils to the facts of nature as he thought any man with a clear eye would be bound to see them. He analyzes skills and indicates how effects are to be obtained. He advises how certain meanings are to be conveyed in painting and in this his admonitions are almost wholly conventional without the objectivity of knowledge or the efficiency of skills.

Objective knowledge is offered in Chapter CCIII in the Rigaud translation, as follows: "*The shadows between the folds of a drapery surrounding the parts of the human body will be darker as the deep hollows where the shadows are generated are more directly opposite the eye. This is to be observed only when the eye is placed between the light and the shady part of the figure.*"

The painter needs this kind of knowledge but he could learn it as well from any careful observer as from a master painter; it is an item of the knowledge commonly accessible to all men. No special gift is required to understand it and it applies to no special occasion. It can be appropriately called objective information. There is a great quantity of this kind of lore in the treatise, on anatomy, colors, light and shade, perspective and motion. Leonardo was as much scientist as artist and infinitely curious about nature.

Then we find principles of skill. Leonardo offered some of his advice in the tone of command from master to pupil. For instance, in Chapter CXXXI, we find the admonition often quoted by Sir Joshua Reynolds, another great artist-teacher: "*If you wish to make good and useful studies, use great deliberation in your drawings, observe well among the lights, which, and how many, hold the first rank in point*

of brightness, and so among the shadows, which are darker than others, and in what manner they blend together. . ."

More technical still is Chapter CCXXXI (Mode of painting on canvas): "Stretch your canvas upon a frame, then give it a coat of weak size, let it dry, and draw your outlines upon it. Paint the flesh colors first. . ."

Then we find conventions. We come upon this third element in the writing of Leonardo convention, with some surprise. So inventive a person would be expected to allow for the inventiveness of others. But there are a number of notes like Chapter CXXXIV (To depict Despair): "*The last act of despondency is, when a man is in the act of putting a period to his own existence. He should be represented with a knife in one hand, with which he has already inflicted the wound, and tearing it open with the other. His garments and hair should be already torn. He will be standing with his feet asunder, his knees a little bent, and his body leaning forward, as if ready to fall to the ground.*"

Here the master is telling the pupil, not what can be seen in nature, objective knowledge, or how to transfer sight to picture, skill, but how to compose his picture, as if the composition were a static symbol of universal meaning. There have been times when painting has developed that way. They are precisely the times when the artists showed little creative power.

If these examples establish what we mean by objective knowledge, skill and convention, we can further discuss the relation among them in education. It should not be necessary to say that Leonardo was pedagogically wise in urging his pupils to know as much as possible about nature if they hoped to be good painters, just as he was also right in urging persistent study. If it is true that no one, not even a gifted artist, can know too much about relevant fact, our problem lies in the part played in training by the other two elements. To repeat, the more automatic a skill can become, the more creatively the artist or thinker can use it. But if this automatizing process embeds also the conventions in the nervous system of the pupil as it does the skills, this will be the chief obstacle to creativity as the personality matures.

It may be noticed at this point that there can be conventions in skills as well as in subject matter, as for example in symbolic abstractions and "ways" of communicating. The creative power of an artist or thinker sometimes shows itself in his invention of techniques. The two elements cannot, in practice, be as clearly extricated from one another as I have assumed in this analysis. Whatever can be said of convention, however, and of escape from its restrictions, will apply to conventions of method as much as to other kinds. If these subtleties needed further elucidation, we could easily find in Leonardo examples of method which are "conventional." They should be kept as explicit, that is as little automatized, as possible.

This is the principle, as I see it, of education for creative work in art or thought, in science or literature, or any other human activity in which invention, working on a high level, produces novelties which are valued by the creator's con-

temporaries or posterity—usually by posterity. Novelties are underestimated or rejected by contemporaries because they break the rules of convention. Popular taste is basically more appreciative of what it has been taught to admire than of either intrinsic skill or significant novelty. This suggests also that few teachers are ever going to be pleased by creativity of any profound or drastic sort, even if they have honestly tried to encourage it.

Convention is as necessary as skill. The quickness and ease by which a child learns that black pencil lines, enclosing white space on a piece of paper, stand for solid bodies of cats and dogs and other objects in highly formal shapes, show that conventions can be learned and soon taken for granted. It does not show that the drawings really "look" like the objects. In fact, the child will draw his own outlines by the time he is three or four, beginning with scrawls which he intends as representations or, as is more likely, considering the later development of his drawing powers, as inventories of his knowledge of the object. This is tricky ground, occupied now by much dubious psychology and cluttered by pseudo-science. We can pull our feet out and stand on the more secure position of behavioristic description.

In the beginning of instruction in any art or any way of thinking, the pupil will unconsciously take in the elements of both skill and convention as rapidly and surely as he can. He builds them both into his nervous habits as automatic responses to the working situation. A pupil of Leonardo, if undertaking long afterward to paint a picture of a man in ultimate despair, might well have felt as certain that the subject was holding a knife in his right hand, et cetera, as he was that the shadows were darkest in the hollows of the folds of drapery opposite the viewer's eye. He would have no natural reason to distinguish in his professional execution between the skill, which he had to make automatic to use, and the convention which he made automatic without noticing. His teacher, allowing him to confuse the two, was not so innocent but this has been the performance of teachers for as long as we know anything about them.

The pupil must learn conventions and learn later to break them. The late Francis Henry Taylor remarked of Picasso that he had so well mastered the conventions of most of the older great painters and acquired such obedient skills that he could caricature any of them and often did so. This did not stand in the way of his creative originality; in fact, it provided him with material. The conventions were explicit, hence under his control; this was the basis of his manipulation of them and of his freedom.

Referring back to objective knowledge, we can note that it is likely to remain explicit although we cannot overlook the dangers of rigidity here also. Objective knowledge is always open to scientific question and to change. But there are mixtures here and it is sometimes difficult to get out the conventional elements from what is supposed to be objective knowledge. The amalgam of internalized skill, verifiable knowledge, conventional postures, attitudes, beliefs and reckless generalizations which are supposed by their possessor

to be verifiable knowledge has baffled the descriptive powers of the psychologists. But the difference between verifiable knowledge and all that clusters with it cannot be examined or established unless they can be expressed as clear predications or propositions. What is taken for granted may well be, as several philosophers have pointed out, the most important part of the cultural heritage of any group; one element in its importance is that, although powerful, it cannot be examined since it cannot be expressed. We master objective knowledge as we master conventions, by keeping it explicit, so we can get at it.

What kind of teacher can be trusted to make the skills of his pupil as automatic as they need to be for great virtuosity without internalizing also the conventions which are necessary in the learning stages but which must not dominate the mature artist or thinker? Obviously the first requirement is that the teacher himself know the difference between the two elements. In every art and every science a special search must be made, not once but repeatedly, to extricate these elements from each other in daily practice and in learning. If the teacher knows the distinctions and has adequate teaching methods he must still be conscious of the eagerness in the young mind to make a plausible *gestalt* of the elements we have been talking about, with accidental additions. The teacher must be aware that all minds, except those which are exceptionally alert or well trained, tend to imprison thought in pattern restrictions which are self-imposed. It is possible, in fact I think it very likely, that specific drill in distinguishing the convention from the skill in any complicated performance might be useful. It might be carried further by drill in distinguishing the convention from the objective fact, something which has been tried in "social studies" when the nature of prejudice was being explained.

The nature of the creative process needs further extensive and searching examination. The psychologizing of Herbert Read, the analysis of Lowenfeld, Guilford and others may be helpful. Poincaré's classic account of his inventive experience is often cited but as pointed out by Agnes Arber in her own perceptive description of the process, it is, like all the others, only what the person *thinks* happened to him. No introspection can be accepted as a sufficient account.

I believe that we can see a difference between the kind of creative activity which, in gifted artists, produces copiously new combinations for our delight and catharsis, out of freely manipulated conventions and, on the other hand, new steps forward which change the trend of the world's thinking. Of the first, we can name Mozart, Rubens, and Shakespeare. Of the second, Newton, Kant and Freud. Is this a difference in kind or in degree only? And does the difference carry through on all lower levels of effort? What can the answers to these questions and further investigation tell us about education?

The application of these notions more specifically to training in science may not be immediately apparent. If some object that the major purpose of training in science is to establish stable criteria for objective truth, the answer is that

this is the appreciative side of science, not the creative side. The creative mind in science needs as much solid information about what is already known—or believed—as it can get. Science is a cooperative and cumulative enterprise. But the maker of new things, like the practitioner of *poesis* in any other field, is using high skills in freedom. Freedom from implicit conventions is as necessary in science as elsewhere.

The scientist has many kinds of skill: the manipulation of complex taxonomies; the concise speech of mathematics; the power to sustain in investigation a combination of physical drudgery with unremitting alertness; sure distinctions among levels of generalization. These are muscular or nervous or combinations of muscular and nervous attention. All high skills are complicated in this way. A further study of this matter might bring us to the conclusion that there is a difference between training for original thinking in science and for originality in art. It may be that whereas the problem in training for art is to keep the conventions explicit and separated from the skills, in science training we have to keep the conventions explicit in order to keep them separate from objective knowledge. To be sure, if conventions get mixed up with objective knowledge they are likely to be examined sooner or later since scientists are taught to make frequent inventories of their working notions. But even in scientific training a conventional notion may get buried so deeply that it is taken entirely for granted and it may never again be scrutinized.

Experiments in this teaching problem can be, at the present time, more easily made in art than in science or any other kind of thinking. Art teachers, especially teachers of music, are more self-conscious about their methods than most teachers of science and for obvious reasons. If experiments are made and pondered it will be possible to see more clearly how widely applicable the results may be. The principle can be a guide in thinking, in the meantime, about the salvaging of creative powers by teaching and by appropriate encouragement.

What has been said does not touch on the problems of general education in art, science, or any other kind of thinking. We have said nothing about the sequence into which education fits: discovery, stimulus, training, opportunity and reward. The relation between training the potentially gifted performer and the general student who needs to understand all major kinds of thinking for his own development is still obscure in our theories and confused in practice. But in the earliest phases of general education, when the net should be spread as wide as possible to catch the talents, it is not too early for the teacher to have these principles in mind. As students grow, and comparative potentials declare themselves, the students also may be helped to understand what is happening to them.

A prominent author and speaker at art conventions, Lyman Bryson was professor of education at Teachers College, and moderator of CBS program, *Invitation to Learning*. He wrote this article for us shortly before his recent death.

He would have wanted no black border around this page, and so there is none. When his great heart gave out on May 25, 1960, after seven weeks of illness, his wishes that his physical remains be disposed of quietly and quickly were respected and followed. Humble in spite of his true greatness, Viktor Lowenfeld would have brushed aside any efforts of ours to place an estimate upon his personal worth. Yet, few if any men have contributed so much to art education at any time and at any place. Certainly, his universal influence cannot be measured, and it does not end with his passing, for like all great teachers his students are legion. And the students of his students are legion many times over. In announcing his death, his close friend and colleague at Pennsylvania State University, Edward L. Matil, said:

"His passing leaves a great void in the ranks of education and, especially, art education. All of us whose lives were touched by his writing, teaching, lecturing and friendship are richer. Men of his quality are rare as few people have the love and compassion for humanity as was shown by Viktor Lowenfeld. He was a true artist of life. He dedicated and gave his life to the betterment of society. His last spoken words dealt with the importance of art in education. Viktor Lowenfeld gave so unselfishly of his time, money, and personal kindness, that one wonders what he

COURTESY PENNSYLVANIA STATE UNIVERSITY



Viktor Lowenfeld. *He spent his life to make life beautiful.*

VIKTOR LOWENFELD

could have retained for himself. He never ignored a request. No person was too insignificant to take his time, and no cause was left unnoticed. He considered it just as serious to address twenty parents in Altoona as a thousand administrators in Chicago. It was his eagerness to serve that hastened his death."

Born in Linz, Austria, in 1903, Viktor Lowenfeld was a graduate of the College of Applied Arts in Vienna as well as the Academy of Fine Arts in the same city. He received the doctorate in education from the University of Vienna. He came to the United States in 1938 and became a citizen in 1946 after serving the Navy as a war-time visual aids consultant. He was so much a part of this country, its traditions and goals, that it is difficult to believe that he was born elsewhere. He went to Pennsylvania State University as a professor in 1946 and became head of the Department of Art Education. There his growing international reputation brought prestige to a great and growing institution and he was instrumental in developing an art education department that attracted graduate students from all over the world. Yet, we do not think of him simply as the head of a department at Penn State, for in a larger sense he belonged to all of us for he spread his influence over all of art education.

The author of several books published here and abroad, and translated into other languages, he is best known for his *Creative and Mental Growth*, published by Macmillan

in 1947, and completely revised in 1952 after seven printings. This book is used as a text in about two hundred colleges and universities. His most recent book, *Your Child and His Art*, was published as a guide for parents by Macmillan in 1954. He wrote numerous articles for more than a dozen professional magazines, including *School Arts*. His last article for *School Arts*, *Creativity and Art Education*, was published in October 1959. He was an active leader in the National Art Education Association and the National Committee on Art Education, as well as in various regional organizations. Few major art education conventions were held in the past decade without his participation in some way in the program.

Because his thousands of friends will want to honor him, a Viktor Lowenfeld Memorial Fund has been established. This will be administered by a local committee composed of Elizabeth Yeager, Yar G. Chomicky, George Pappas, Walter C. Reis, and George S. Zoretich; and by a national committee, including Ralph G. Beelke, Kenneth R. Beittel, Mayo Bryce, F. Louis Hoover, Edward L. Matil, Charles M. Robertson, and D. Kenneth Winebrenner. The national memorial will probably take the form of financial aid for research, publication, and study in art education, while a sculpture garden is being considered for his home community and university. Organizations and individuals may designate their gifts for either purpose, or divide them. Contributions should be sent to the Viktor Lowenfeld Memorial, Post Office Box 332, State College, Pennsylvania. Your gift will be acknowledged upon receipt.

First graders are amused when they compare pictures drawn at the first of the year with those at the end. One of the boys reasoned, "We have grown during the year, our pictures have grown along with us."

Louise Wilson

Through the year with the first grade

Watching the eager faces of the first grade boys and girls as they toyed and experimented with their crayons in September reminded the teacher of standing in front of a window and viewing a beautiful sunset. A sunset glowing with many lovely colors that would eventually blend into one of nature's backgrounds to remind the world that night was approaching. Since no two sunsets are exactly alike, but are different in color and interpretation, so the children's pictures were different, showing their own interpretations and feelings. Observing the happy expressions on the faces of the children, the teacher hoped that by the close of the school year each

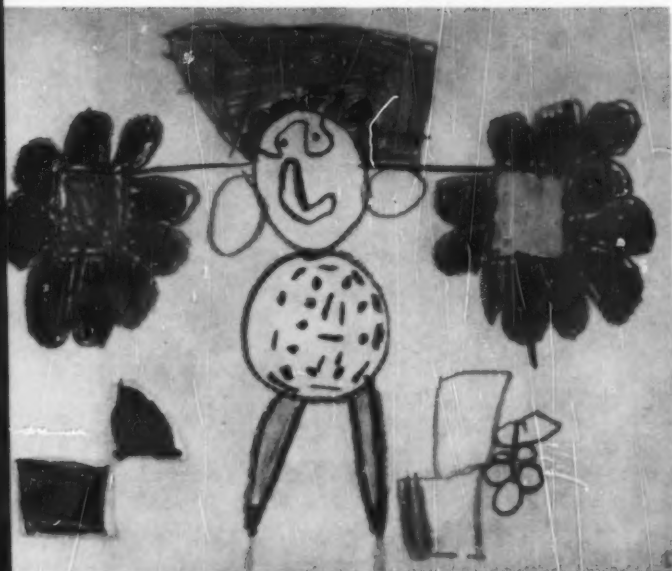
child would grow as an individual and develop to his fullest capacity. She realized that if growth was to take place it was her job to try and provide opportunities for every child to express his ideas and feelings, and to help him develop confidence in his abilities. She kept in mind that stereotype themes would have no place in the classroom, and that art should be a functioning part of the children's total lives.

The urge for first grade children to write is closely connected with their urge to draw. The two experiences seem to go hand in hand. Just as the primitive man used picture symbols for communication, so today's children use pictures

"The children are coming to school," by Dianne, first grade pupil of the author in West View School, Knoxville, Tennessee.

ALL PHOTOGRAPHS FOR SCHOOL ARTS BY SCHWEINHARD STUDIO





"A man that does tricks," by Steve. Looking at their art, and listening to their stories about their pictures, the teacher observes the growth of each child during the year.

for communication and write their own creative stories and poems about their pictures. As they correlate their art and writing they are also developing their ability to use and spell words from their reading vocabulary. It is a wonderful experience to see the delight expressed on the faces of the children as they view their own creative expression of ideas, ideas which have helped make every child an individual personality. Looking from day to day at the children's pictures and listening to them tell the stories about them, then later in the year reading their imaginary stories as they relate to the pictures—stories which in the beginning were just one sentence, and later a complete story—the teacher was conscious that natural growth was taking place for each individual child.

The very early years constitute a critical period in the life of every child. It is the time when natural creativity is ready to unfold, and when children are allowed the freedom to create and grow to their fullest capacities. Stereotyped themes should be avoided, and find no place in the classroom during holidays or at any other time during the school year. Stereotyped influences destroy the fun of individuality and creative expression. They also destroy the children's own sense of observation and perception, and never reward pupils or teachers with the thrill of beholding something unique. When such themes are used creativity will die stillborn or remain dormant in the lives of children.

In September the children had decided to keep individual folders of their pictures, planning to evaluate and display them before the close of the school year. In May the pictures were evaluated and displayed for others to see and share.

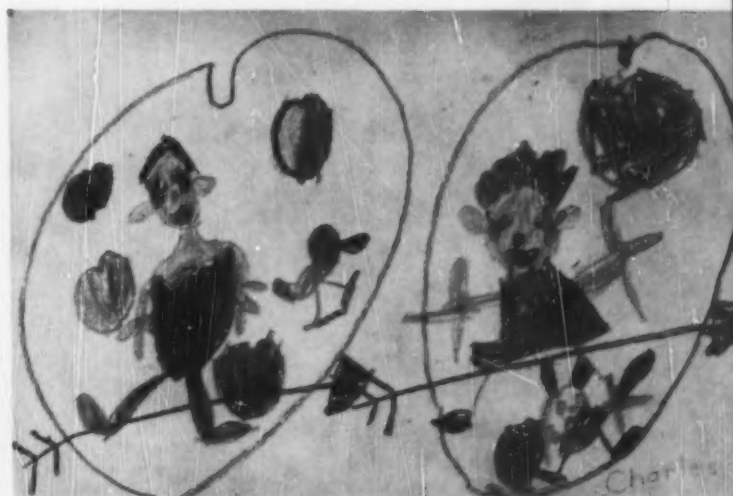
What fun the children had as they showed and talked about their pictures which they had kept since September. The first pictures were very amusing to them as compared with later pictures. One little boy seemed to express the evaluation perfectly when he said: "We ourselves have grown during the year and so have our pictures."

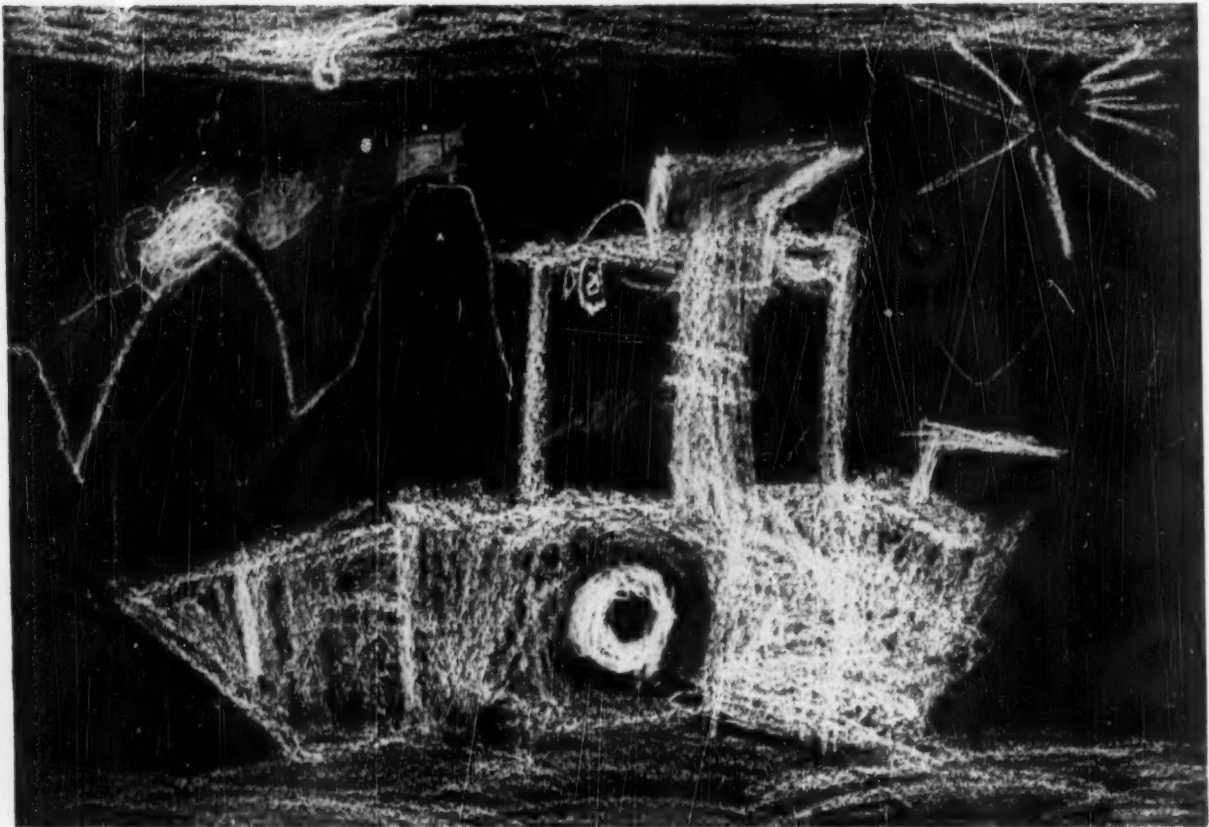
And how did the teacher feel that day in May as she gazed in awe at the pictures? She believed that her dreams and hopes for the growth of the children had been realized. She remembered her visualization of a beautiful sunset that day in September as she had thought about it in comparison with children's growth, and she knew that just as the sun comes up to bring the evening sunset, so the children in that first grade room had grown creatively. She was aware that

"Santa Claus, I want something blue," below, is by Kathy.



"Me and my girl friend on a valentine," picture by Charles.





"Me and my dog on a boat," by a first-grader. What more could a teacher ask than the privilege of seeing a child grow?

each child had grown as an individual and she felt that he had received satisfaction in his growing experiences. She believed that the children's creative impulses had been satisfied, and that through integration and the absence of stultifying themes art had been made meaningful for the

children. She hoped that the growth she saw would not like a beautiful sunset fade into the background, but that it would shine forward from year to year. In her heart the teacher offered a prayer for being granted the privilege of having been able to behold and share the thrill of seeing



Colors like sunsets • That vividly glow
Emerge into hands • To make pictures grow.
For each little child • Through experimentation
Gives to the world • His keen imagination

children grow through their natural creativeness and their ability to express their own ideas. What more to ask?

This is the third article for School Arts by Louise Wilson, first grade teacher, West View School, Knoxville, Tennessee.

Left, "My mother is sleeping. I'm looking out the window."

Edward Winter

New vistas in art and architecture unfold with the development of enamels suitable for aluminum. One of this country's leading enamelists shares with us some of his discoveries with this versatile metal.

ENAMELING ON ALUMINUM

Enameling on aluminum is an exciting new medium for the designer-craftsman. Although much is yet to be discovered through research and experiment in laboratories and studios, and materials are still difficult to obtain in small quantities, enough success has already been achieved to assure a great future for the medium. Although techniques for enameling on copper, silver, and steel are well established and reliable

enamels for these metals have been available for a long time, the first vitreous enamel frit for aluminum was released in 1952. At that time the ceramic research department of the E. I. DuPont de Nemours Company of Wilmington, Delaware, made available to the writer samples of frit for testing purposes. After a few months of trial and error in the Ferro Laboratory, and the assistance of the company's

These examples of Edward Winter's art were exhibited in London by Aluminum Development Association of Great Britain.



PHOTOGRAPH BY ROBERT C. HOFFMAN

ceramic engineers, the first decorative accessories in this low-temperature medium were produced. These first bowls, plaques, and table accessories were reproduced on covers of several trade journals and attracted the attention of the Aluminum Company of America and Reynolds Metals. An article in *Business Week* appealed to the Aluminum Development Association of Great Britain, and the bowls and panels shown in one of the photographs were exhibited by this association at Royal Festival Hall, London, in 1953.

Because aluminum itself is light in weight, relatively inexpensive, extremely durable, and improved methods of fabricating and handling the metal have been developed, it has become one of the most important materials used in architecture and appliances. With the new possibilities of color and design made possible by the development of suitable vitreous enamels, it is an excellent medium for architectural, lounge, and stateroom murals. It will be used increasingly in marine construction, in trains and planes, and as tiles and panels in the home. Craftsmen will find it an excellent choice for table tops, decorative accessories, bowls, plaques, vases, candle sticks, jewelry, and so on. Due to the low-temperature firing of the enamel (ten minutes at 1,000 degrees F.) aluminum sheets or strips can be bent, twisted, and drilled without fracturing the enamel surface. Nothing like this can be accomplished with the higher-fired enamels used on copper and steel, which fuse at 1450-1500 degrees in three minutes. Both opaque and transparent surfaces can be obtained with aluminum enamels, although the application and firing vary somewhat than with other metals.

Recommended Aluminum Certain types of aluminum work better with enamels than others. Those recommended are number 61 S or 2 S. If working on aluminum castings, number 43 alloy is best. Since the metal itself melts at approximately 1200 degrees, and enamels developed for it melt at 1000 degrees, pyrometric control is very necessary.

Types of Enamels There are two types of enamels compounded for aluminum, lead bearing and non-lead bearing. The *lead bearing* type, known as AL number 2, is used to produce non-cadmium colors like dark blue, light blue, blue-green, and white. The *non-lead bearing* type, known as AL number 5 or AL number 8, is used for all cadmium and



The ball mill above grinds the lumpy frits to fine powder.

selenium colors like yellow, yellow-orange, orange, red, dark reds. The aluminum enamels contain a greater percentage of lead than copper enamels, so users must take every precaution in not breathing the sieving dust or getting the powdered enamel in finger cuts, mouth or eyes. Naturally objects to be used for drinking or eating cannot be used. Other types of "leadless" enamels are now being manufactured that can be used satisfactorily for any type of product without danger.

Preparing Enamels In order to "wet grind" enamels, a regular ball mill (page 134 in my book) may be used, and the oxides in the correct proportion along with "fluxing type" mill addition should be used either Casil (which is potassium silicate) or a combination of sodium-metasilicate and boric acid. After the mill has ground for four and one-half to five hours it is dumped into a large brass sieve with a 325-mesh screen. After the liquid enamel has been screened through this sieve it can be placed in a jar, ready for use. Aluminum enamels must be ground finer than copper enamels. Fine enamels for painting take much longer.

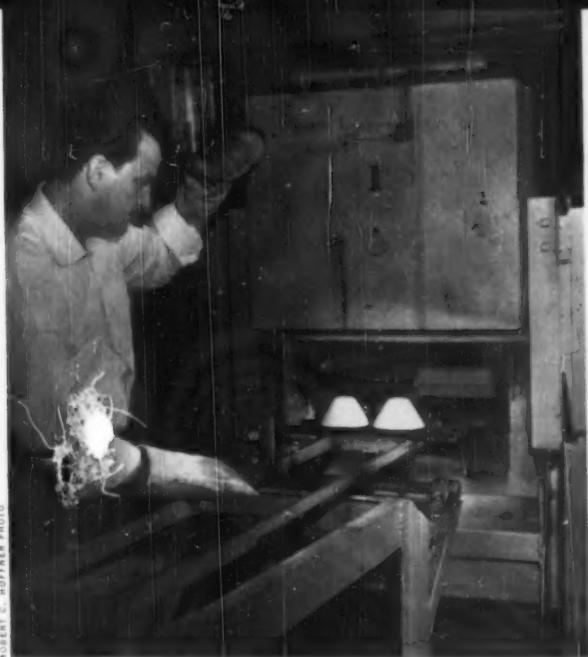
Pickling in a 6% sulphuric acid solution, using warm water.



Aluminum is dipped into liquid enamel and surplus removed.



ROBERT C. HOFFNER PHOTO



The enameled bowls stay ten minutes in the 1000° furnace.

Cleaning Aluminum It is advisable to clean the aluminum just prior to enameling, using Dreft or other detergent, and then to place the metal in a pickle solution of six to ten per cent sulphuric acid. Remember always to add the acid to the water in mixing pickle. The acid pickling is not too necessary, however, if the metal is perfectly clean and free from dirt, grease, and finger marks. Steel wool and Dutch Cleanser can be used also. (Please refer to my book, *Enamel Art on Metals*, for other suggestions.)

Pre-heating Aluminum After cleaning and pickling the aluminum, and before applying the enamel, the metal form to be enameled is first pre-heated in the furnace heat of 1000 degrees for ten minutes (the same as for firing the enamel itself). Pre-heating burns out any foreign matter the acid, water, and cleaning compound may have left on the metal.

Applying Enamels The liquid aluminum enamels may be applied by spraying or dipping. A small air gun with a glass jar container is good for spraying since the finely-ground enamel passes through very well. If the dipping process is used, the piece must have all excess enamel shaken from it. After applying the wet enamel the piece may be placed to dry on a hot plate or on top of the furnace. Long drying periods in ovens recommended for steel and copper enamels are not necessary due to the extreme fineness of the enamel. In personal experience I have found that too much drying had a tendency to kill the gloss from the fired enamel and also caused the surface to tear. When available, a drier with a gas burner at the floor and permitting a temperature of two to three hundred degrees is a help. In this case, the piece may be left in for five or ten minutes or until all moisture is out of the enamel. The piece may then be fired.

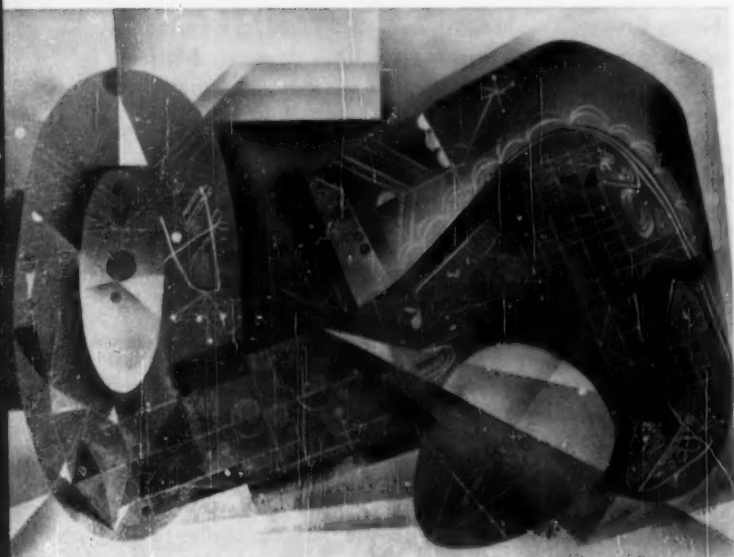
Firing Enamels Aluminum enamels are fired for a period of ten minutes at a temperature of 1000 degrees. More exacting pyrometric control is necessary than with copper, and the chances of happy accidents that may occur with copper when it is over-fired are not likely since aluminum enamels are more stationary and do not have the flowing possibilities. Textural effects are possible, however, and unusual fine hair lines and speckled effects can be easily produced through repeated firings. After coating out a piece of aluminum with an opaque white or a clear transparent enamel and firing, the artist can add all forms of decorative possibilities such as liquid gold, platinum, silver and a dozen other metallic lusters. These have a tendency to fuse with a slight mat surface due to the lead in the enamels. Liquid colors can also be painted onto the white fired surface to give unusual effects. Lumps can be fired in for texture.

Buckling and Bulging While small pieces of twelve to fourteen gauge aluminum to be used for jewelry would not need to be counter enameled, the larger the sheet the more important it is to enamel on the back side to reduce bulging. When a sheet or panel comes from the furnace I lift it out of the firing pins, place it on the (concrete) floor, and step on it with asbestos gloves between my feet and the panel. It smooths out beautifully in this manner.

For the Experimenter Aluminum can be etched or deeply engraved (*champlevé*) and enamel applied and fired in the low surfaces. This contrasts well with the bare polished surfaces of the high areas. At the present time there is only

Bowls are left in drier ten minutes to remove all moisture.





"Abstraction," shown in the Museum of Contemporary Crafts.

one aluminum enamel with smelted-in color, and that is royal blue. When more smelted-in colors are available, craftsmen can look forward to applying the powdered enamel onto a wet aluminum surface as they now do with copper and silver. At the present time it would be best to work with the ground liquid colors. Since aluminum enameling is still in its infancy, no doubt other workers will discover new and exciting ways to use the medium. My advice to students would be to work with and to learn to control enameling on copper well before exploring enamels on aluminum.

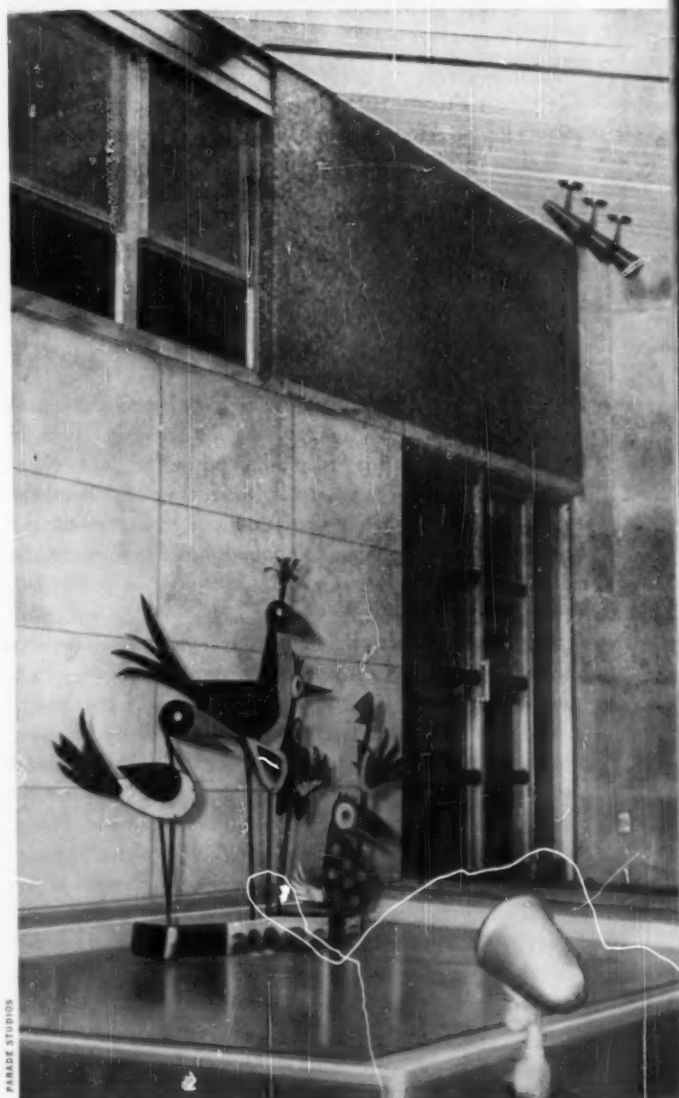
Outdoor Sculpture One of the challenging possibilities for aluminum enameling is outdoor sculpture. The aluminum birds shown in one of the photographs were designed by the sculptor member of the Winter family, Thelma Frazier Winter. They were fashioned in stiff paper first, with wings and beaks glued to the bodies. These paper templates were then used as patterns in cutting the sixteen-gauge aluminum. Wings, beaks, and tails were cut and holes drilled in them so they could be bolted tightly to the bodies. The birds are bolted to tubular shafts, also of aluminum. Bodies, wings, and tail sections were coated with enamel by dipping into large vats of ground liquid enamel. After excess enamel was removed by shaking, and pieces dried, they were fired at 1000 degrees for ten minutes. Four-inch holes were drilled into the base of the pool where they were installed, so that the tubular rods could be cemented in a stationary position. We discovered that it would be better in future projects to use heavier cast aluminum and solid heavier rods to hold figures like these birds in position. These are the first three-dimensional enameled aluminum objects used in this way. The base of the pool is painted turquoise

and reflects the turquoise in the birds. Other colors are brown, lemon-yellow, orange, black, and white.

Sources of Supply Unfortunately there are no aluminum enamels on the market as yet for schools and small users. However it is anticipated that distributors will have such enamels available soon, perhaps within months. Because of the need for exacting control at 1000 degrees these enamels must be used with furnaces equipped with pyrometers.

Edward Winter, one of America's pioneering enamelists, is author of *Enamel Art on Metals*, published by Watson-Guptill. Famous for his architectural enamel murals, he recently exhibited his work in a special show in London.

Enameled birds at the cafeteria entrance, Columbus State School. Damon, Worley, Samuels and Associates, architects.





PHOTOGRAPHS FOR SCHOOL ARTS BY SCHWEIGHARD STUDIO

"Inside the Planetarium," by Debbie, age 6, pupil of author at Arthur T. Talmadge School, Springfield, Massachusetts.

Outer space through eyes of children

Six- and seven-year-olds became interested in outer space when they saw a blimp overhead and visited a planetarium. A classroom teacher reports on these experiences, shows us drawings made by her pupils.

Georgianna Marshall

"Oh look! look!" shouted an enthusiastic group of first and second graders. Their attention was focused on one of the world's largest blimps flying overhead. "What is it?" "Where did it come from?" "Is it an airplane?" Thus our unit on outer space was begun as this incidental experience opened the doors of the inquisitive minds of six- and seven-

Nancy Crawford's drawing of the event that started all this.





year-olds to new and creative expression. Their immediate reactions were recorded on paper with crayons and reflected the various ways in which individuals respond to the same experience.

As each child shared his picture with the class, questions began to arise. The children wanted to know, "What makes an airplane fly?" "What keeps the sun, moon and stars up in space?" "What makes the stars shine?" "Why do planets always go around in the same path?" "What is the surface of the moon like?" "How did the moon and planets get to be there?" "Why is the moon so cold if the sun is so

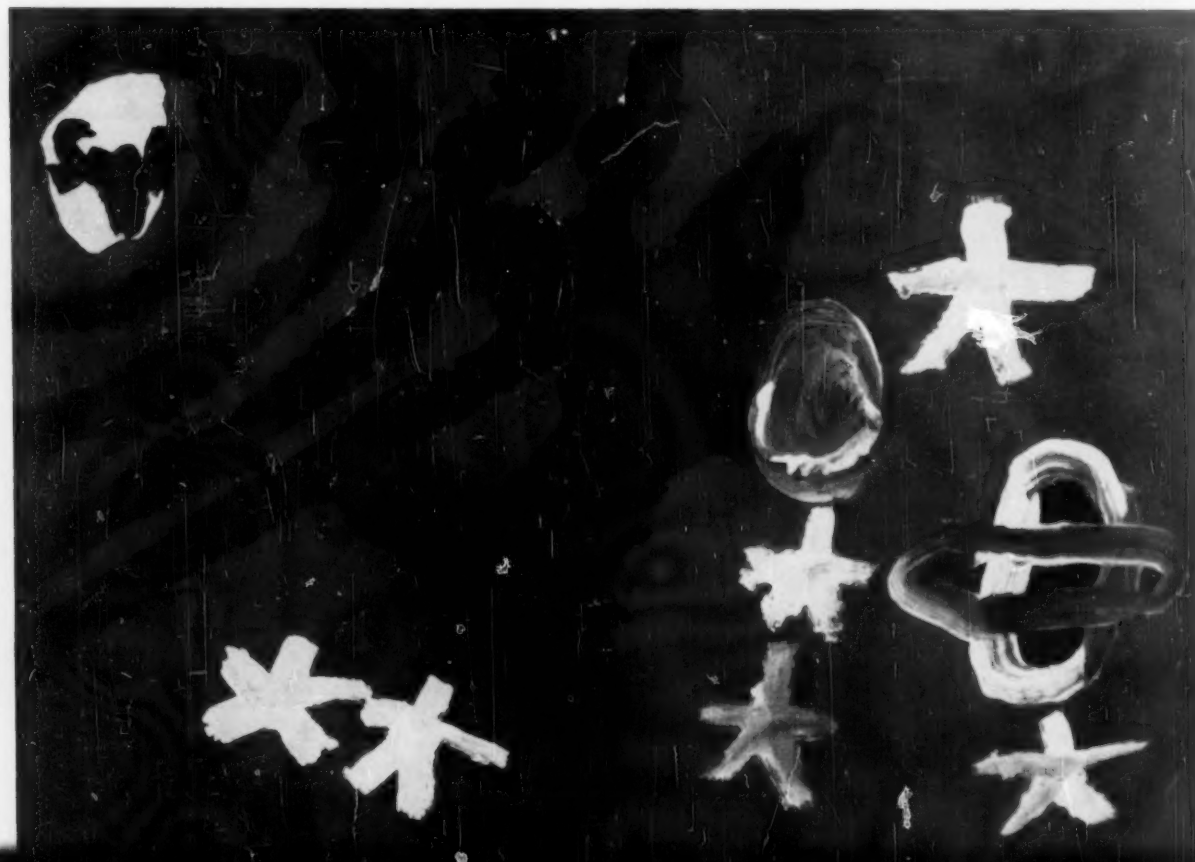
hot?" Mark, who had been in the Planetarium, suggested that "we could learn many things about the sun, moon, and stars if we took a trip there."

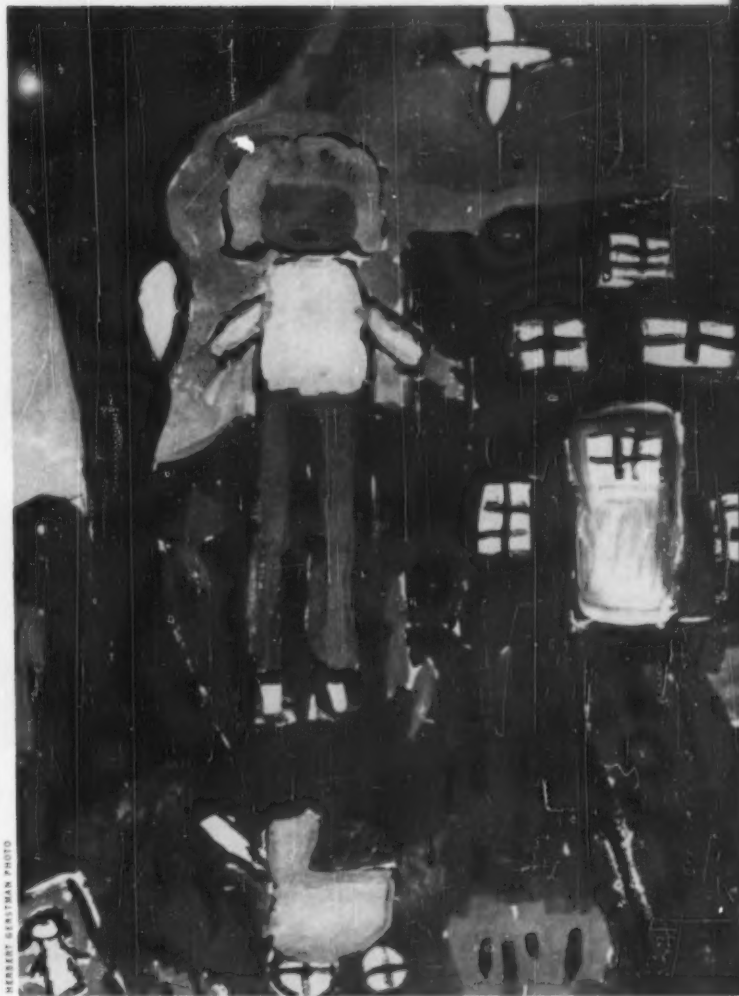
The class planned a trip to the Seymour Planetarium located in our city's Museum of Natural History and arrangements were made for a special lecture geared to the level of first and second grade boys and girls. Mr. Reed, assistant to the director, took the group into the Planetarium and explained the operation of the Planetarium and what they were to look for. After his lecture, he answered the children's questions.

On their way back to school Nancy asked if they could make pictures of their trip. Sammy thought a mural could be painted for the bulletin board. That afternoon each grade chose its committee to make a mural for the bulletin boards. Susan was chosen to write to Mr. Reed inviting him to visit the classroom to see the pictorial interpretation of their visit to the Planetarium. Another child wrote to Miss Higgins, our art supervisor, and invited her to come to see their pictures and hear all about their trip. Thus was a rather advanced subject—"outer space"—studied by young children in terms of personal experiences at their own level, and from then on, interest in outer space has remained high.

Georgianna Marshall teaches first and second grades at the Arthur T. Talmadge School, Springfield, Massachusetts. She is president of Massachusetts Association for Childhood Education, director of Springfield Teachers Credit Union.

Second graders Mark Weissbach, above, and Susan Martin, below, show their concepts of outer space after planetarium visit.





Left, painting by Erika Nussgruber, an Austrian child, with a painting by Coulette Takach at Cedar Rapids Art Association.

ART DEVELOPS MENTAL POWERS

Maria K. Gerstman

A former Vienna art teacher compares paintings made by American and Austrian children and discusses how each can learn from the other. Art teaches one to visualize, and develop mental powers.

Art education serves various purposes. Some are never realized by the public and some are not always realized by students and teachers. A student panel discussion on the instruction of art, to which this writer listened recently, explained many values but failed to throw light on one

aspect that may be considered of highest importance at the present time: the development of mental faculties and mental attitudes needed for higher learning. This omission is not unusual. Even now, when it is understood that the study of sciences does not only supply the student with a multitude of



PHOTO BY HERBERT REISTMAN

Painting by Andy Nash, in children's art class, Cedar Rapids.

memorized facts but also trains him in theoretical thinking, art education in general is still being regarded as a subject of value only to a few. Yet it can provide a thorough training of the mind for many! In fact, it is the most pleasant way for strengthening the mental capacities to visualize, to observe, to compare, to evaluate, to remember, to coordinate, to organize, to concentrate, and to persevere!

Art education teaches to visualize more clearly—because if one endeavors to draw, one realizes what one does not

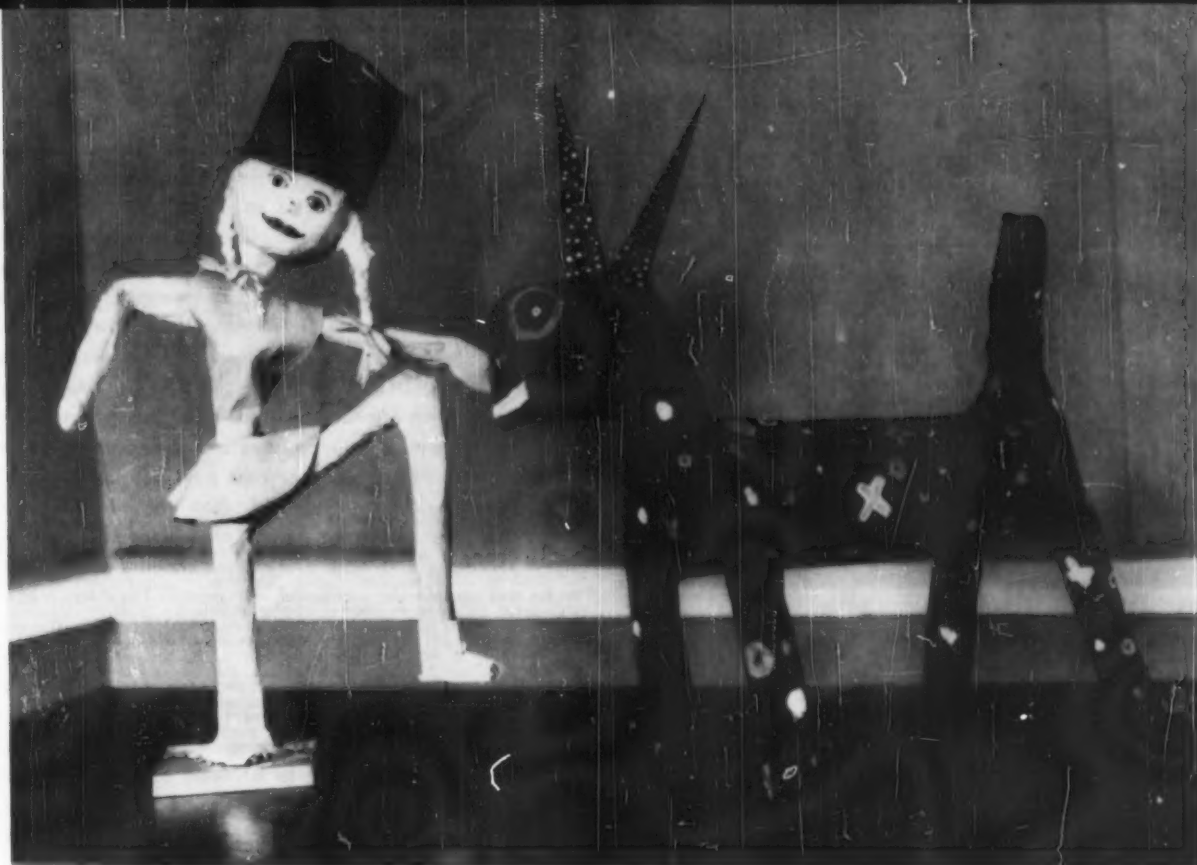
know and tries to supplement one's knowledge. It teaches better perception—because one learns to observe more accurately, if one has to give account of what one has seen. To produce an image that can be understood by others, one has to objectively learn to compare and evaluate distances and proportions. To keep in mind what one has seen until it is registered, one has to learn to remember. In any kind of composition, the importance of one part in relation to others must be established; thus, one learns to coordinate and to organize subject matter. Concentration is needed to shut out all disturbances while turning in on something special; the interest appeal of art makes this possible. And even the perseverance, essential to patiently pursue a project in the face of difficulties and discouragements may be strengthened by the urge to create.

We surely have accomplished a great deal with our art classes in recent years. We have outdone Europe with our experimenting with new mediums and new techniques. We have achieved greater freedom of expression and more self-assurance for our students. Yet there is much we can learn from each other. The study of art offers this opportunity. The illustrations of work done by American and Austrian children of the same age clearly demonstrate where either group has an advantage over the other. The differences hold special significance and deserve particular attention.

Author formerly taught in Vienna, lives in Marion, Iowa.

Painting by Helga Lütge, Vienna. The ages of the Austrian children whose work is shown compares with the American ages.





The majorette here has a wire armature under the papier-mâché, while the dog was made with an armature of newspaper rolls.

Ellen F. Kasberg

Papier-mâché is a popular medium for high school art because it serves so many purposes and can be used in so many ways. Common newspapers provide a basic material for various processes discussed here.

Papier-mâché in the high school program

Papier-mâché, an art craft developed in France has many uses and lends itself well to abstract and creative work. Its processes are simple and there are no definite rules to follow. Each person may use a slightly different method. Necessary equipment may include newspaper, string, paste, rags, a container for water, short lengths or a roll of discarded wire, decorative papers and other scrap materials. Some steps to follow in making an animal or figure with a paper armature are: (1) Plan your project, deciding on the shape of the animal or figure; (2) Make the rolls or masses needed of dry paper; (3) Fasten the rolls securely with string or library tape; (4) Develop the shape with added wads of paper; (5) Paste on as many dry strips of paper as necessary to form the

shape wanted; finish with torn paper toweling, if you choose; (6) When dry, paint with opaque water color; (7) Shellac the model after paint is dry; (8) Use bits of rope, cord, yarn or paper for mane or tail of an animal of any size.

To make figures like the majorette, discarded wire was used and bent into the desired position. Short lengths of wire strengthen the armatures at the shoulder and leg joints. Bending the wire from the center, a loop was left for the head; two strands twisted together for the body were separated to form the legs. Another long wire was attached at shoulder level for the arms. Strips of newspaper and paper toweling were wound tightly around different parts of the body and the ends of the paper fastened firmly with paste.



Delphine Chang and Ilah Houdeshell, students, Buena Vista College, are shown working on trays made of papier-mâché.



Shirley Smith is touching up the features of a hand puppet that she has made. Head of the puppet is of papier-mâché.

Costumes were made of crepe paper, paper doilies, construction paper and other materials. Decorative effects in many different colors were produced with tempera paints.

Papier-mâché trays, plates and bowls are easy to make and are very durable when completed. To make them, take double sheets of newspaper, fold, and tear in center. Holding a ruler firmly on the paper, tear along the edge of the ruler. Move the ruler along, tearing alternately from each side to form pointed strips. You will need at least three daily papers or a whole Sunday newspaper. Never use glazed parts and discard the edges of the newspaper; they do not work in properly. A plaster mold, pottery or a glass

bowl, a plate or tray, in fact any article which does not have an undercut, can be used for a mold. If a plate mold or a bowl with a flat bottom is used, round pieces should be torn to cover the center of the mold. Use a piece of heavy cardboard, or a plate the size of the center to tear around. Make 16 circles and use about 16 layers of your mold unless it is very large. Then 18 or 20 layers may be necessary to make the mold strong enough. First the mold is covered with a resist, vaseline or linseed oil, to keep the article from sticking to the mold when finished. Wet the paper for the first layer only; cover the mold with the strips and bring each strip to a point in the center, overlapping the next one to it a little. There must be no part of the mold (top) left uncovered by this first layer. Cover the surface of the paper strips with paste and place one circle over the center. The paper is not to be wet again—only covered with paste. Next lay a row of paper strips on the bias. Place another circular piece on the center, always applying paste over the entire surface first. Lay another row of strips around the circle, alternating the directions. Changing the direction of the strips alternately keeps the article from warping. Continue alternating rows, cover surface with paste between each row; place circles in center between each row, until 16 circular pieces are used. Stretch wet cheesecloth (an old curtain will do) over the mold, again pasting the surface first, and let dry. This takes several days. After lifting your papier-mâché article from the mold, cut the excess paper and cheesecloth just at the edge of the mold and sandpaper to form a very neat edge. Wet and paste another piece of cheesecloth to inside of papier-mâché and cut around the edge, leaving about one-half inch to lap over outside edge. Paste this firmly on the other side so that the papers can never separate. When it is completely dry, cover each side alternately with three coats of whitening mixture; allow to dry between each coat. Your papier-mâché article is now ready to paint or varnish.

Any commercial wall filler is good or the following formula may be used for whitening mixture. Mix one-half cup of glue and one-half cup of dextrine with one cup of cold water. Heat. When smooth, remove from fire, add to whitening as soon as it cools. Add one-half teaspoon pure glycerine and a few drops of wintergreen oil. Add more water or more whitening as needed to control your medium.

To make puppet heads, form them of modeling clay first. Tear newspaper into small, irregular pieces. Wet the first layer and fit on piece by piece, covering the mold. Paste on the pieces until you have built up about a quarter of an inch. Let dry on mold and remove the clay after the head is completed. If necessary, cut a slit in the back of the paper head to facilitate the removal of the clay. Mend with tape and build up again with a few more layers of newspaper. These heads are light in weight and are adaptable for puppets and character dolls.

Ellen F. Kasberg teaches art, Calumet High School, Calumet, Michigan; formerly taught at Buena Vista College in Iowa.

Robert Henkes

When still life is treated as an exercise it can be deadly and too academic for the average student. If freed from the demand to meticulously copy objects of this sort, paintings can be an emotional outlet.

IS STILL LIFE REALLY DEAD?

Many students of art in the Junior High School, and artists themselves, regard the painting of still life a dead subject matter approach. The lack of emotion, movement and the possibility that greater aesthetic experience result from subject matter which is more personal is usually stated as the reason. An expression of the still life can be personal or impersonal, regarded as means to an end, or an end in itself. Still life is often considered as discipline in learning the

fundamentals of painting and drawing. Color, composition, contrast and texture are generally considered the elements necessary for an evaluation of the still life painting. It is frequently treated as an exercise, and as such, can move dangerously toward an academic approach. Then it may be regarded as a dead subject, lacking emotion, it is concerned solely with acquiring the principles of painting. It is true that the principles of painting are necessary, but as an

Application of paint reveals exciting and refreshing portrayal. Painting is by Patricia Summerville, a seventh grade student. Still life must be approached boldly and directly in order to benefit the student emotionally, going beyond visual aspects.



ALL PHOTOGRAPHS FOR SCHOOL ARTS BY SCHWABARD STUDIO

end in themselves they serve no purpose in the realm of creative accomplishment.

Still life must be approached boldly and directly in order to benefit the student emotionally. It must free the student to experiment, think, select, and reinforce his thoughts discriminately. The student must feel the need to go beyond the visual aspects of the still life set-up.

Ideas become buried within the individual by the lack of confidence and frequently, art educators feel that a technical process accompanying a direct approach better satisfies a student; that is, creative processes such as etching, lithography and enamelling absorb the student in the technical process so much so that the direct approach to an expression is sidelined and made subordinate to the technique of projecting that idea. For example, drawing is a direct approach to expressing an idea. Etching is drawing, but the frequent interruptions due to chemical and technical reactions connected with the process cause the idea to be no longer foremost, until the actual process is mastered so that it becomes synonymous with the idea. Such activities are strongly advocated by art educators today, but if such physical facilities are lacking, other activities must be available. One such type of subject matter is the still life.

Several approaches have been used successfully, but two should suffice here, since I believe they attempt to direct the student to an imaginative and zealous interpretation of nature. For a still life is not really dead, if the individual portraying it is properly motivated. The objects of a still life are objects of nature, which have been plucked from the stream of life, or they are objects which were made by man. Even so, such man-made things as vases were at one time, clay—a living, moving part of the earth's surface. This is no

reason that these natural objects should not resurrect from their static positions in life.

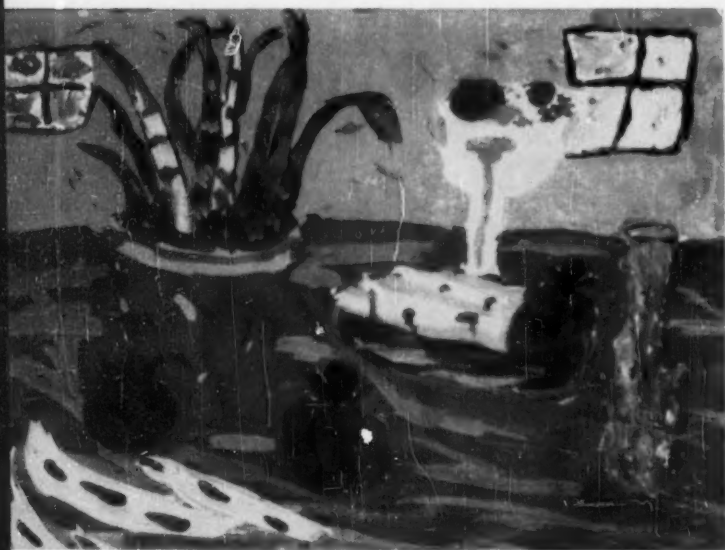
A first method is the accumulation of numerous natural objects, selected by the teacher, and placed in an informal set-up to be viewed by the students. The teacher may suggest that the students paint the entire arrangement as presented, or re-arrange the set-up to suit the majority of the class. If such an approach is discouraging to a particular student, the teacher suggests, "You need not paint all the objects, but only those that please your eye." Some students will attempt to duplicate the actual colors of the objects. Others will modify colors or change them completely in order to satisfy their emotional reaction to color. Still others will add textures which are non-existent. But all of these modulations are extending the still life beyond the lifeless position it holds. No concern is given to an exact duplication, but only to an emotional expression, which naturally binds itself to a personal composition. Frequently, through motivation of this nature, students will acquire objects and arrange them in a fashion suitable to their own personalities, and thusly, the interest is heightened.

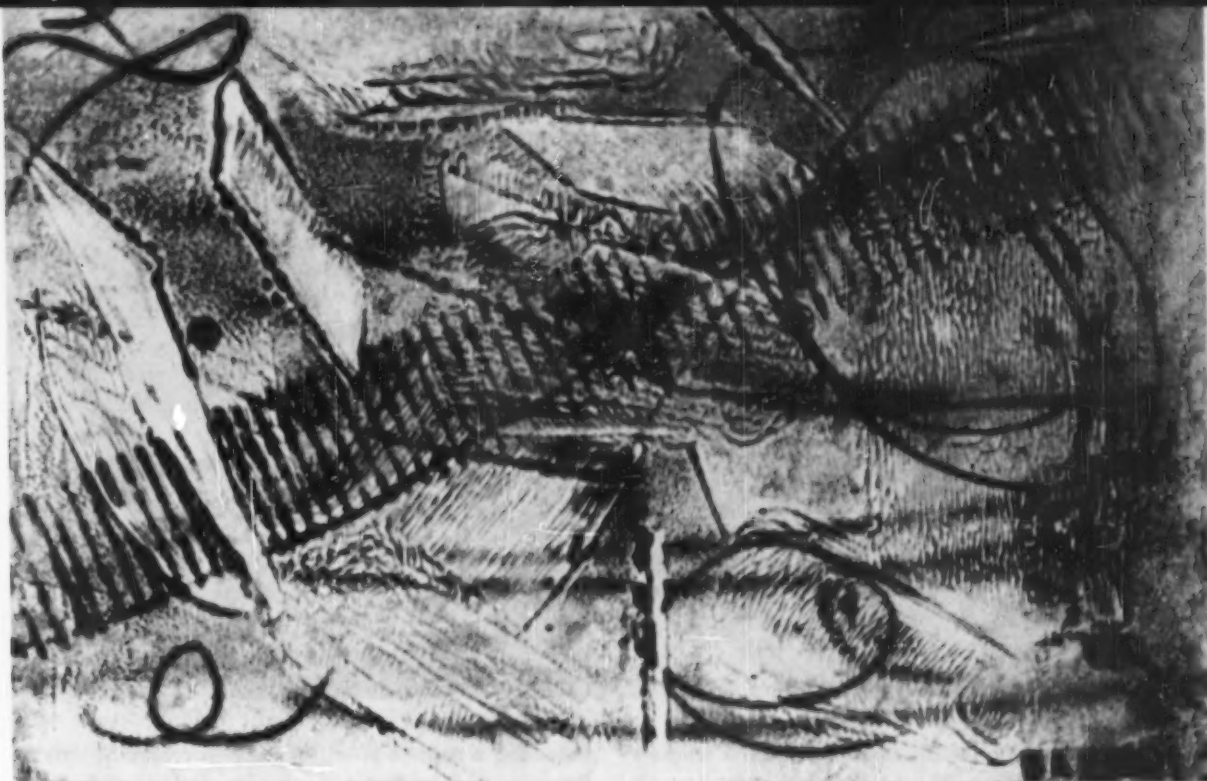
The second approach is more subjective, but which is, in actuality, an extension of the first, since it calls for an expression extending beyond the initial stimulus of the still life set-up. The first method is an invitation to paint an arrangement of natural objects. Freedom exists within the framework of the visual, and in some instances, subjective paintings may result. However, with the second effort, a pronounced attempt is made to incorporate objects of nature which will develop or reinstate the imaginative power of the individual. The student now uses objects which suggest imagery and fantasy. Here the problem is to transcend these natural objects from their static position into an imaginative and suggestive expression. Such objects as chains, rope, fruit, bones, rocks, and plants become symbols of an imaginative expression. It is difficult to approach objectively an idea which results in a subjective release. This is not necessarily the task. The objects are selected by the student to further and to deepen an idea. These objects are suggestive of events immediately concerned with the student. The idea is objectively approached, but the actual process of painting that idea is a subjective one.

Some students are incapable of subjectively expressing an idea. But if nothing more is gained, those students will possess a greater knowledge of nature and its beauty, and we need the appraiser of, as well as the creator of beauty.

Robert Henkes teaches art in Woodward Junior High School, Kalamazoo, Michigan. He has written a number of previous articles for *School Arts*. At present he is working on a book on adolescent art. Paintings shown are by students of Woodward Junior High School. Although educators spend a great deal of time discussing the nature of adolescence, too little is known about this important period of youth.

Intuitively expressed, this painting reveals an innocence by its directness of purpose. Seventh grader, Hillside School.





Vaseline print, made by a student of the Roosevelt Junior High School, showing the variations achieved with divergent tools. An innovation used by the Decatur children was to brush over the paper with one or two colors of chalk, in even or uneven strokes before printing with the vaseline-tempera mixture. In printing, chalk is absorbed, does not interfere with texture.

White petroleum jelly mixed with tempera colors has fascinating possibilities in the making of prints. The author discusses several ways this interesting medium can be used to achieve creative experience.

Edith Brockway

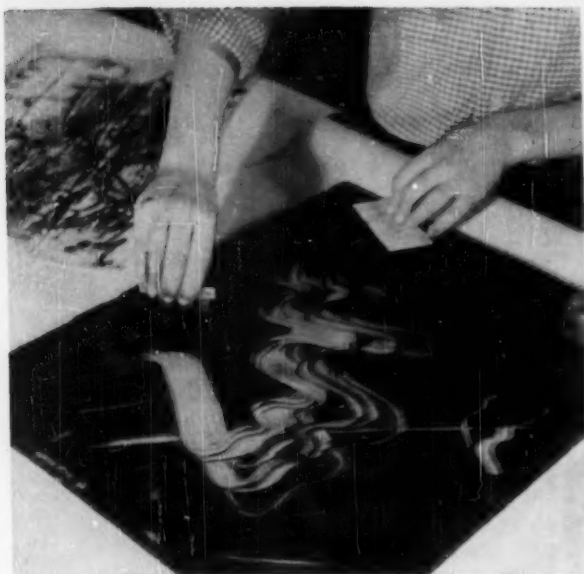
Vaseline Printing

Mixing vaseline with color may be a messy operation for some people but to the children of the Decatur, Illinois schools it has many fascinating possibilities. One of the newer printmaking techniques developed under the direction of the city art director, Miss Norma Riehl, and her helping teacher in art, Mrs. Juanita Rogers, combined the tacky textural effects of white petroleum vaseline with black

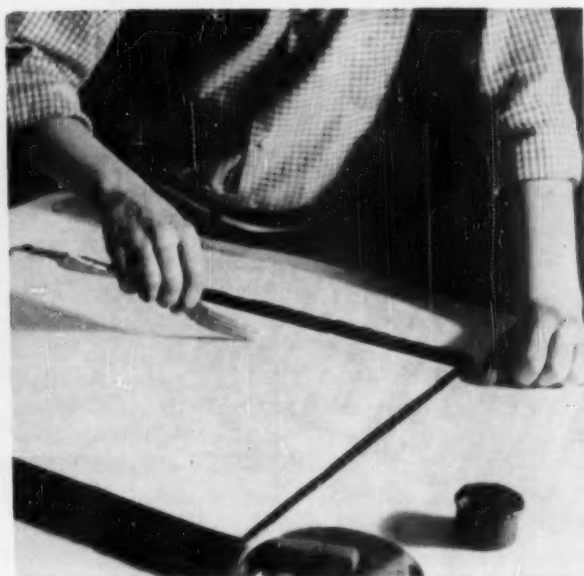
powder tempera. How anything artistic could come from this combination is questionable until one sees the end results reproduced by the students. After some experimentation with techniques and materials, the two instructors were ready to demonstrate it in the schools, feeling they had an interesting working medium, something new and different, which at a low cost, had a variety of possibilities.

The vaseline and tempera were mixed on a pane of glass with a brayer, and rolled over the glass until it was evenly coated. A hard rubber brayer was preferable as gelatin ones are hard to clean. The size of the paper for the print was cut to fit the shape of the glass—oblong, square, or round—then covered with one or two shades of chalk crayons which gave a color contrast to the black in the vaseline. For a negative print, a design was made in the vaseline with the brayer or other tools which would make a variety of textures, such as a comb, corrugated cardboard, or a fork. The wider variety of articles used the more interesting the print. Either hard or soft textured paper, colored with the chalk, is then laid over the vaseline and firmed gently with the hands. The print is now completed and ready for drying, which may take a day or so.

For a positive print, the paper is placed over the rolled vaseline and the design impressed with a rounded stick, a fork, or a pointed tool, on the top of the paper. If a positive and a negative effect is desired these two procedures



In making a negative print, the vaseline and black tempera are rolled over the glass with a brayer and design drawn in mix with objects such as a comb, fork, tin, and so on. The paper is gently smoothed over the glass and then pulled off.



In making a positive print, the paper is placed directly on the rolled vaseline-tempera mix. The design is then drawn with a firm tool over the top of the paper, pressing it into the mix. Designs of previous prints are rolled out on glass.



are combined on one sheet of paper. After the printing is all completed the vaseline is scraped from the glass and stored in a covered container to be used again. The glass is wiped clean with a cloth or paper towel. All sorts of changes can be made in the procedure once it is learned to give variety to the print. Abstract designs, nature-motifs—



such as grasses, flowers, ferns—faces, animal and human figures can be utilized as subject material.

Edith Brockway is a writer and photographer with a special interest in art education. School officials and teachers cooperate with her in her articles for various magazines.

Frank J. Kraft

Poster paint freely applied to damp paper served as a start for these spontaneous paintings. Students of junior high school age found this approach more exciting than merely filling in outlines in pencil.

Taking the plunge with poster paint

Junior high students discovered it was fun to plunge into the depths of a sea of poster paint and come up with some of the illustrations here shown. Students with a limited experience in the media had previously shown a hesitancy and a rigidity when first experimenting with poster paint. Some found it difficult to free themselves from a hard pencil outline and many of their first efforts were flat and lifeless. In an effort to achieve spontaneity and freedom, we began by dampening a sheet of paper with clear water, using a large brush, and then "splash!" you're on your own and you

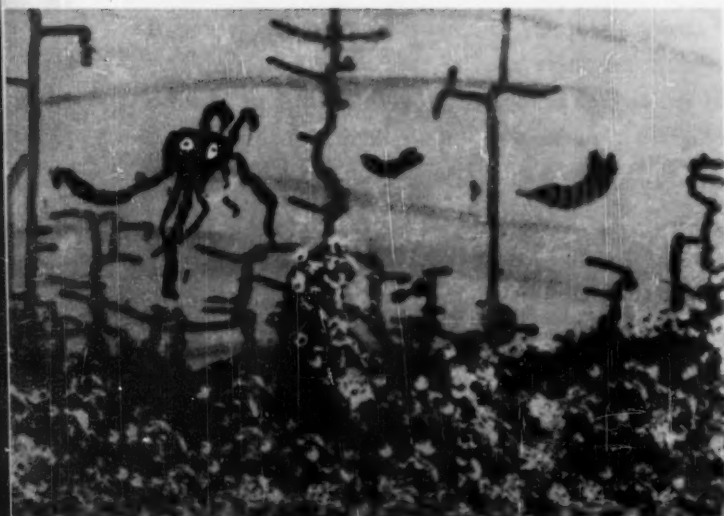
can't go wrong. Using several colors, we applied them to the wet paper, letting them run where they might, sometimes just letting the color blot or blur on the wet paper. If the color dried too soon, we merely applied more water with the brush. Into this damp background of color we then added new color, switching to a small brush if necessary and keeping the paint a trifle thicker now.

Students discovered that white paint reacted in an almost magical manner, blossoming into wonderful flower shapes, sea anemones, etc. They discovered that the brush

Painting by Betty Zappala. The poster paint is applied to dampened paper and allowed to dry before painting in details.

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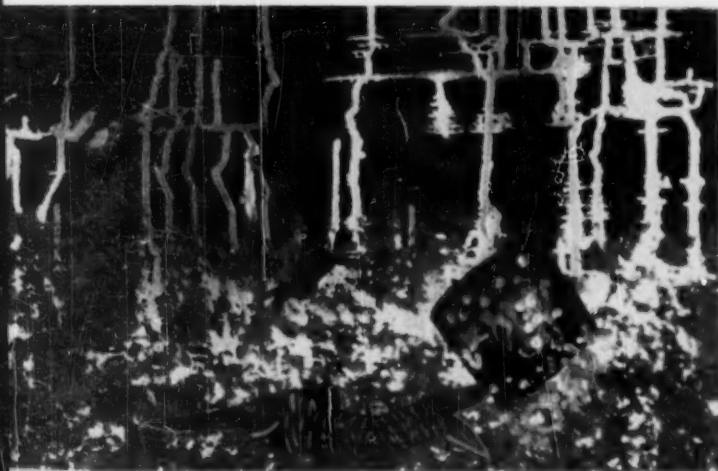


Colors were allowed to choose their own course on the paper.



Sometimes colors were guided by tilting the paper for runs.

White spots of paint blossomed into various magical forms.



patted against the paper gave an interesting texture and pattern, while patting the damp paint with their fingers created interesting crustaceans and coral formations. Rock shapes painted upon the damp paper automatically blurred at the edges and became wreathed in swaying moss. A sponge dipped in a contrasting color or used merely damp created more unusual, but possible, sea plants. A further development was discovered by implanting a spot of heavy color in various spots upon the damp paper and then by tilting the paper allowing the paint to trickle and ooze into long stemlike sea vegetation. It was suggested to students that they do not crowd their pictures by attempting to put too much into one picture.

The fact that there is no danger of spoiling a painting gave students great confidence. Indeed, if something does go wrong, the paint can easily be spread flat with a large brush into the background, frequently enhancing the effect. When the backgrounds were thus completed, they were set aside to dry. Then came the actual fun of painting "into" the background. Fishes darting between the vegetation, the hulk of an old ship, etc. Students actually do become aware of a depth that they heretofore had not realized existed. The variations of color, the neutral tones contrasting with the brighter ones, achieve a feeling of space and three dimension frequently never found in the stereotyped rigid pencil outline—fill in—type of drawing. In addition, students have had an important experience with values and the effects of mixing color. While underwater scenes seemed to lend themselves ideally to this method, the possibilities are, of course, unlimited.

Frank J. Kraft teaches art at the Fitzhugh Park School in Oswego, New York. Jungle scenes, prehistoric scenes, and life in outer space (about which students know relatively little) would make ideal subjects for paintings of this sort.

When backgrounds were completely dry, fish were painted.



Gems in the backyard

Robert Harpham

Our ninth grade boys went for an excursion—in our own school yard—and came back with some interesting stones which were made up into the pieces of jewelry shown. The kind of stone is not too important. All that matters is how it will look when polished and set in a piece of jewelry. If one of the economical lapidary machines is not available, soft stones can be ground to shape by hand on silicon carbide

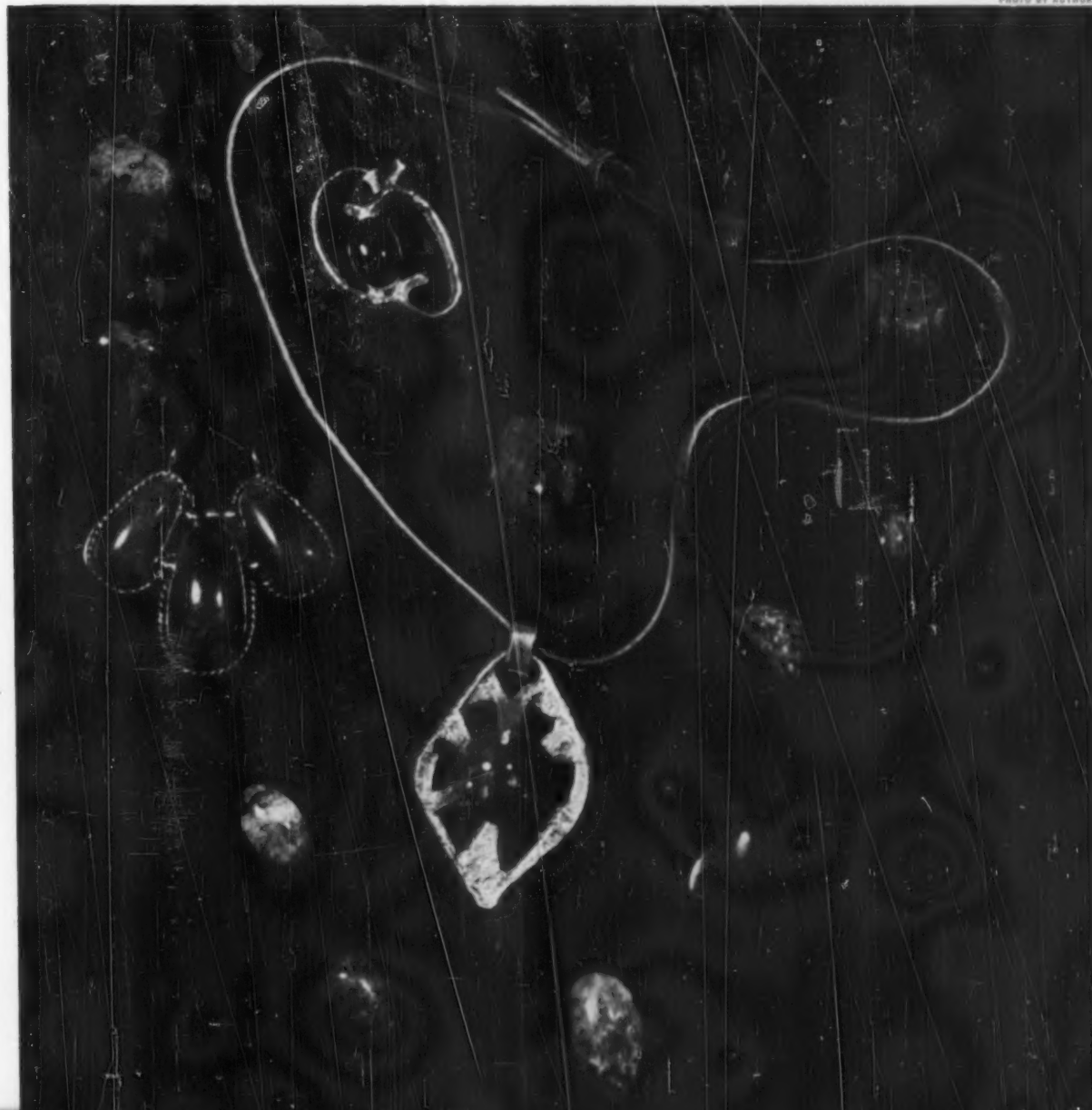
stones, such as the coarse ones used for sharpening scythes and the finer stones used for sharpening tools, smoothed with silicon carbide paper, and polished with rouge and felt. Copper and silver, in 18- or 20-gauge sheet, or wire form, may be used for metal parts. Brass also looks well with some stones. These materials are often available as scrap from local sources.

Locally, we find the honey locust seeds excellent for making necklace and earring sets. The seeds are hard and we use an electric pencil to make indentations for drilling. The rich brown of the seeds looks well with 20-gauge silver wire and sheet, although the seeds may be given a polished effect by spraying with lacquer. Shellac may be applied with a brush and gives a satisfactory effect.

Robert Harpham teaches crafts, Albuquerque, New Mexico.

Examples of sterling silver jewelry, set with stones found on the school grounds. By ninth grade boys, Albuquerque school.

PHOTO BY AUTHOR



Rice, flour, sawdust, make sculpture mâché

Ethel M. Christensen

The texture of sawdust-mâché can be varied by adding rice to the sawdust and flour. The result is a modeling medium that is easy to handle, has an interesting texture, and hardens quickly. For a class of thirty children, we mixed ten pounds of flour with twice as much sawdust and added a gallon of uncooked rice. After these ingredients were well mixed, we added approximately two gallons (or two full tea kettles) of boiling water. We discovered that the mixture should be stiff like bread dough and somewhat flaky and dry in appearance for the best results. Once the children began to work with the material, loose flour or rice became moist and all the materials blended into a warm, pleasant-feeling material.

The children were given a large ball of the mâché while it was still warm. As they started to work they were encouraged to simplify forms in order to make the sculpture solid. A characteristic of the mâché is that, in working with it, children tend to arrive at forms with fewer details. It was suggested to the children making animals and figures

This mask, made of the rice, flour, and sawdust mixture, was painted with silver tempera. By Lillian Wendell, grade six.



A set of masks made by Alan Bauder, grade six, Hamagrael School. Masks shown were painted in black, red, and white.

that they work from all sides of their sculpture to make it more interesting from every angle. Each child was provided with a piece of cardboard to place underneath his work. The cardboard facilitated moving his work around. The children had been stimulated by showing them reproductions of a wide variety of sculptured figures and animals, both abstract and representational. They then proceeded to select individual subjects which they executed in a variety of interpretations.

Miss Ives' and Mr. Denny's sixth grade used their sawdust, rice, flour mâché to make masks. A discussion of the expressions possible and a comparison with theater masks preceded the work period. Children were given paper plates which they turned over and used as bases for their mâché, shaping the modeling material to form the mask over the cardboard. Some children punched out the eyes and mouth of their masks. Others modeled the main features by building out the nose and forehead, adding more material.

Some of the children made two masks in order to have a matching set for their home. Before they were left to dry, the children inserted pipe cleaners bent to form a loop into the back. We found that it was helpful if we turned the masks once during the drying period so that mildew would not form on the back. Tempera paint was used to finish the dry masks. A solid color such as black or white was first applied over the entire mask. Then a small amount of accent color was applied to the eyebrows and mouth. The children were careful not to decorate too much. Some of the more attractive masks were those designed with silver tempera paint. In another class we used the sawdust, rice, and flour mixture for sculptured forms of animals and figures. Trays or dishes can also be made with the sawdust, flour, and rice media and designed for gifts.

Ethel M. Christensen teaches art in Hamagrael Elementary School, Delmar, New York. She is co-author of the recent book, *Children's Art Education*, published in 1957 by the Charles A. Bennett Company. Estelle Knudsen collaborated.

An art teacher visits the studios of famous artists and asks the sort of questions you would ask if you had this privilege. In this interview, Lee Krasner gives her views on art, education, and her own life.

Louise Elliott Rago

WE INTERVIEW LEE KRASNER

Lee Krasner admitted she was dubious when I called to ask if I might come to talk with her about "Why People Create." She said that at first she thought we were publicity seekers. Before I arrived for our appointment Miss Krasner had checked various sources and was pleased to learn that this was one vehicle that gave the artist an opportunity to express himself without the usual mixed up esthetic jargon, and without distorting any of the artist's views.

Miss Krasner volunteered that this was the first time she had allowed anyone to interview her, and now was pleased with the idea of having an opportunity to express some of her ideas on art and to see them in print. After talking with her briefly I realized she was most articulate, and that her clarity about some existing issues would be beneficial.

I opened my visit with Miss Krasner by telling her that recently I heard a lively discussion in which the participants, men and women, discussed a study that had been made whereby it was determined that many women were currently more experimental in their painting than men. The question finally arose that, if there were so many more women doing experimental work in painting, how is it that we haven't had a great woman painter since Mary Cassatt? (It occurred to me then that it would be most interesting to discuss this point with Lee Krasner, since she has been a member of the Avant-Garde group since the thirties, and oftentimes was the only woman invited to exhibit with men.)

Louise Rago: Miss Krasner do you really believe that there have been no great women painters since Mary Cassatt?

Lee Krasner: I do not think it is a question of Mary Cassatt's greatness. It's like asking when were women permitted to give up their veils? I believe this is a problem for the sociologist and anthropologist. We are discussing a living problem and painting is one of the most complex phenomena today. There is undoubtedly prejudice. There are some galleries which will not show women. It takes years to knock off prejudice. When I am painting, and this is a



Lee Krasner welcomes the author in her East Hampton studio.

heroic task, the question of male or female is irrelevant. Naturally I am a woman. I do not conceive of painting in such a fragmented sense.

Louise Rago: Some artists say that they cannot remember ever not sketching or painting—it is something they have done all their lives—while others developed later in life. Have you always been interested in painting or was this something you developed later in life?

Lee Krasner: Ironically enough when I went to Washington Irving High School (a high school devoted to art majors in New York City), I passed all other courses with flying colors except art. I barely passed the final art exam. I then went on to the National Academy to study for three years where I was considered a nuisance and impossible. Somehow I hung on.

Louise Rago: Since you recall your high school days and I am a high school art teacher, I am often confronted with

why people create

the question—do you think my child has talent? How do you feel about this business of "talent?"

Lee Krasner: Talent, as you speak of it, disturbs an equilibrium. It's too easy. It's a dangerous thing. The word talent, and what it implies, is commonplace, and in fact more detrimental than helpful.

Louise Rago: Miss Krasner, would you mind telling us what your reaction was to some of your art teachers?

Lee Krasner: I must have had a strong inner conviction because there certainly was no encouragement from the outside. I was told to take a "mental bath" at the Academy. In the thirties when Hans Hofmann first came over from Europe I went to study with him. For the first time I felt a personal ease, and an encouraging response from a teacher.

Miss Krasner added that her first big break was in the late thirties when she was invited to participate in the MacMillan Gallery exhibition of French and American painting. Honored at being shown with Matisse and Picasso she was unaware that two of her co-exhibitors were Jackson Pollock and Willem DeKoenig. It was through this exhibition that Lee Krasner met Jackson Pollock. Miss Krasner went to Pollock's studio unannounced—literally "crashed." No one—not even Pollock's brother with whom he lived, was allowed in his studio. As an artist Miss Krasner was acutely aware of and completely overwhelmed by what she saw. Pollock's work was a living force.

Louise Rago: Do you feel that you have lost your personal identity because you happened to be the wife of Jackson Pollock?

Lee Krasner: If anything my identity has been enriched through knowing Pollock. Naturally I would be influenced by as dynamic and powerful an artist as Pollock. I owe an astonishing debt to him. It was a tremendous advantage to know him; however, I still paint as Lee Krasner. (Miss Krasner forcefully and unhesitatingly added, "unfortunately, it was most fortunate to know Jackson Pollock.")

Louise Rago: I am so very happy to hear you say that you loved Pollock's work and that there was no competition between you. He must have been a "real great guy."

(I observed closely and couldn't help notice a twinkle which I am sure brought back fond memories. Miss Krasner merely smiled and softly mused that he sure was a "great guy." She continued thoughtfully, "Yes, we are fortunate if we get one like Pollock in a century.")

Lee Krasner: Painting is revelation, an act of love. There is no competitiveness in it. As a painter I can't experience it any other way.

Louise Rago: This is pretty remarkable that you have managed to sustain yourself despite so much criticism and antagonism. How would you account for this?

Lee Krasner: I am preoccupied with trying to know myself in order to communicate with others. Painting is not separate from life. It is one. It is like asking—do I want to live? My answer is yes—and I paint.

Louise Rago: Miss Krasner, we have discussed your reaction to the Academy and we also know that you have



An untitled painting by Lee Krasner, in London collection.

been an Avant-garde painter since the thirties—what is your reaction to the Avant-garde today?

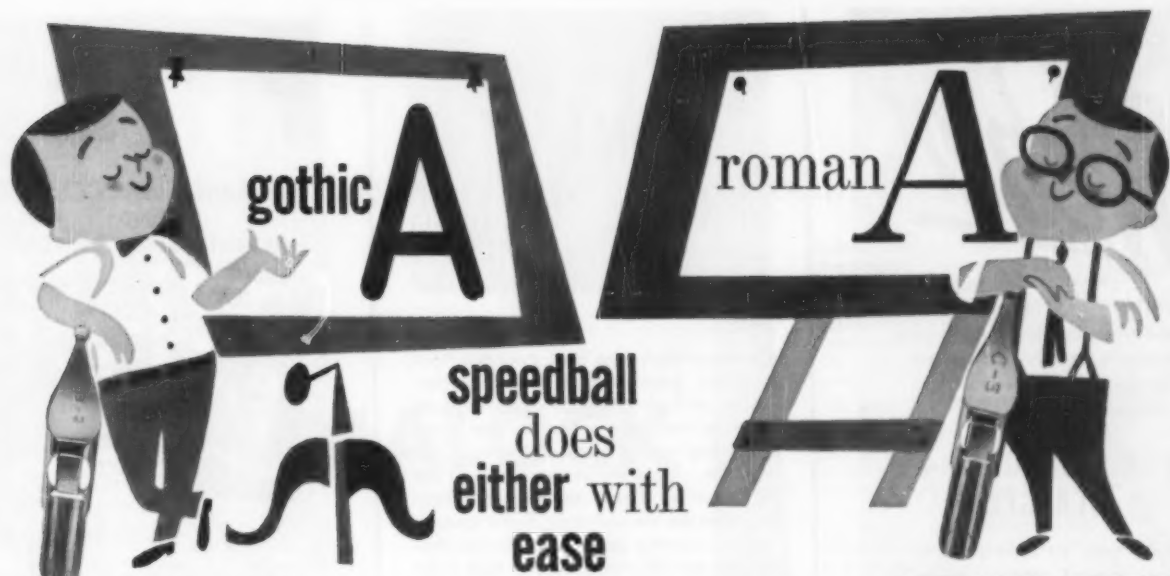
Lee Krasner: We have a great deal of academy in the "so-called" Avant-garde today. I do not like it. It is closed and standing still. Status-quo is the easy way. It must be punctured—no matter how painful.

Like so many people in the public limelight, we often read and hear things about them that often are half-truths or no truth at all. So it is with Lee Krasner, widow of the late Jackson Pollock. I had heard that Lee Krasner was now reaping the harvest of Pollock's name and that she had copied his style of painting. I also heard that even though Lee Krasner had been his wife, that she and Jackson Pollock had been in professional competition with each other. These were some of the things I wanted to talk with Miss Krasner about, because I felt we would all be interested.

During the summer of 1959 Miss Krasner completed two murals. Over the entrance of 2 Broadway, New York City, is an eighty-six foot mosaic mural and a smaller one in the rear entrance of the building. Having to use a material which would withstand the outside elements, the traditional Venetian Terrazzo was used. Miss Krasner's challenge was to re-state its application in today's terms. She found this a richly rewarding experience. (Article on these murals appears in *Craft Horizons*, January-February, 1959.)

Miss Krasner has had several exhibits in New York and is represented in many private collections. Her next show is scheduled for November 15, 1960, at the Howard Weiss Gallery, 50 West 57th Street, New York City. In the spring of 1961, she will have an exhibit in Turin, Italy, at Michel Tapié's International Institute of Aesthetic Research. This show will include selections of paintings from 1947-1961. The exhibit will then be shown in Paris.

Louise Elliott Rago, author of series, teaches art in the Wheatley School, East Williston, Long Island, New York. Readers will be interested to know that she is working on a book which will expand on the interviews in this series.



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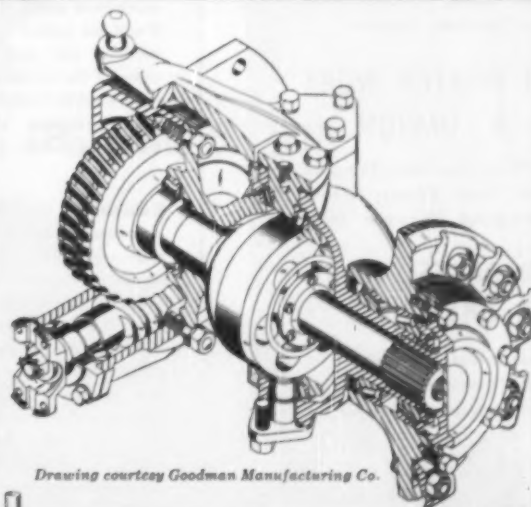
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Ceramic Workshop Throughout the school year, Mr. Justin Brady, B. S. Indiana University, M. F. A. Alfred University, conducts traveling workshops in ceramic and metal enameling for the sponsor, American Art Clay Co. The 1960-61 season makes the third year Mr. Brady has conducted these in-service teacher workshops, and a measure of their success is indicated by the fact that this last year 97 workshops were held in 23 states. In addition, Mr. Brady appeared on several television programs in connection with his educational work. Would you like to have details about the Traveling Workshop program? Several different plans are offered. No charge is made for the workshop but the "host" school assumes certain common sense responsibilities. For information write: Ceramic Department, American Art Clay Company, 4717 West 16th Street, Indianapolis 24, Indiana.

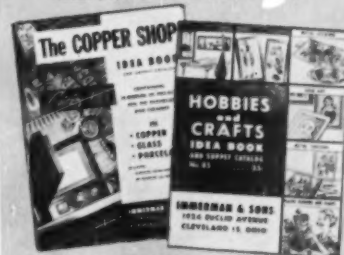
Plastic Adhesive A folder giving many uses in school, home, office and other places for a plastic fastening material is offered you at no cost. Called Plasti-Tak, this clean, white plastic material may be used to fasten exhibit to walls, glass or other dry surface. It will not scratch or stain surfaces and may be used over and over again. For your copy of the folder of suggestions for using this versatile material, please write Brooks Mfg. Company, 1514 Aster Place, Cincinnati 24, Ohio.

Exhibitions A folder from The Smithsonian describes, gives the rental fee, and space requirements for Graphic Art Exhibitions which are available to you. The folder gives complete information on 14 exhibits relating to art and invites those interested to write for further information on the following additional categories: Painting and Sculpture, Design and Crafts, Watercolors and Drawings, Oriental Art, Architecture, Folk and Indigenous Art, Photography, Children's Art. Please write to Traveling Exhibition Service, Smithsonian Institution, Washington 25, D. C.

Crafts Catalog For a wide variety of craft items, plus suggestions for using them in school and home, you'll find good use for a free catalog offered by The Handcrafters, Waupun, Wisconsin. Items are described, priced and illustrated and some have drawings giving in progressive steps, methods of making various craft objects. If you would like a copy of this helpful catalog, write the Company and ask for "Creative Crafts".

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SAY YOU SAW IT IN SCHOOL ARTS

ITEMS OF INTEREST *Continued*

Lettering The C. Howard Hunt Pen Co. has sent us a copy of the latest edition of their booklet entitled, "Speedball Textbook for Pen and Brush Lettering". The current printing is the 18th edition of this remarkable little booklet of 96 pages that gives much help and encouragement to those who would letter by hand. In addition to many styles of alphabets, you'll also find suggestions for making symbols, trademarks, stick figures, etc. A feature of the alphabets and numerals is that small arrows indicate how each stroke may be made to complete the letter quickly and easily. These booklets are on sale for 75 cents per copy at school supply and artist materials stores.



Idea Booklet You'll be delighted with the array of helpful suggestions in a new booklet offered free by American Crayon Co. Entitled "Fun with Sta-Flo Liquid Starch", the booklet is filled with things to do and make with Prang colors in combination with liquid starch. Free expression is emphasized throughout and you'll find some fresh and new suggestions for: simulated oil painting, using paper sacks, fun with balloons and hand puppets, sponge and screen printing, and other activities that will help make your program more lively and stimulating. For your free copy, write The American Crayon Co., Educational Department, Sandusky, Ohio and ask for "Fun with Sta-Flo Liquid Starch".

Enamel Sprays Craftint Mfg. Co. of Cleveland, Ohio has recently announced that both gold and silver are now available in aerosol cans. Especially recommended for picture frames and a wide variety of craft items, you'll find that these sprays offer a fast and easy method of finishing surfaces with gold or silver enamels. Your school supply or artist supplies source will have these new Craftint items.

Mural Set Last year, as a method of introducing you to their crayons, Advance Crayon & Color Corp. made available to teachers, at the token cost of one dollar, a murals set. It contained 24 large non-roll crayons, 4 sheets of heavy mural paper 36" x 48" and some suggestions on how to organize and carry out a classroom murals project. Also included were some suggested themes that might be especially interesting for classroom murals. A new murals set containing similar material is available again this year and you are invited to send for it at a token cost of one dollar. Please write to Advance Crayon & Color Corp., 136 Middleton St., Brooklyn 6, New York.



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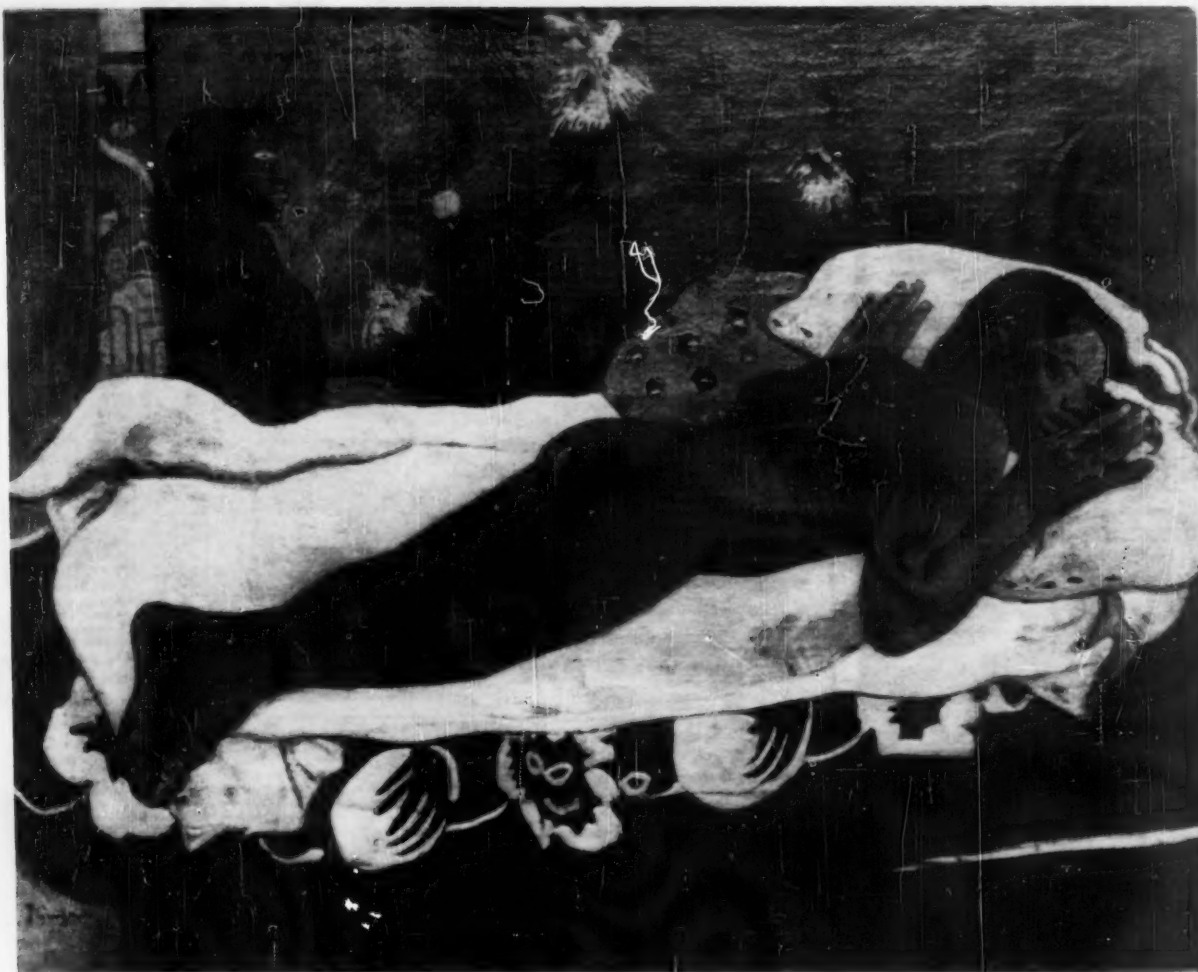
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"The Spirit of the Dead Watching," by Paul Gauguin, shows how deeply he tried to identify himself with the native milieu.

PAUL GAUGUIN, POST-IMPRESSIONIST

Howard Collins

This sinister, exotic painting with its ill-omened title, evokes wonderment that a native theme of superstition with its primitive origins, obviously bears evidence of being executed by a skilled occidental painter. To prove the reason for this synthesis of theme and style is to examine the ambitions and struggles of one of the most colorful painters of the Post-Impressionist period. Paul Gauguin (1848-1903), along with Cézanne and Van Gogh, was one of the major

painters immediately following Impressionism. His influence on modern painting cannot be overestimated. It can be said that the art of Gauguin was influential in the subsequent development of not only the Fauves (Wild Beasts) in his own native France but also of the Blue Rider group in Germany.

Gauguin agreed with Cézanne that the Impressionists in their obsession with light lost sight of the structure and form in nature. He often expressed strong enthusiasm for the accomplishments of Cézanne. He felt even more sympathetic to Van Gogh's feeling that the Impressionists in their singular concern with color phenomena had neglected that intense feeling and even passion which an artist should communicate. However, Gauguin departed from Van Gogh

in this respect: he insisted that the reason for this restraint was the slick, sophisticated style and learning of European painters which discouraged direct personal expression. His life is the story of continual attempts to escape from this influence.

Up to the age of thirty-five his life had little direct bearing on his career as a painter. His father was a French journalist. His mother was of Peruvian origin. At an early age they sailed to Peru due to political reasons resulting from his father's Republican sympathies. His father died en route. After a few years in Peru, he and his mother returned to France. At the age of seventeen he joined the merchant marine and later the navy. He stayed at sea until the age of twenty-three. Upon quitting the navy, he entered a stock broker's office in Paris. After an appropriate marriage to an attractive Danish girl, he was launched into a moderately prosperous middle-class existence.

His interest in art started first as a collector of Impressionist paintings, and then as a Sunday painter. His enthusiasm for painting gradually became more insistent until, after meeting Pissarro and becoming actually involved with the Impressionists, he left his position in 1883, much to the consternation of his wife and friends, and decided to devote his full time to painting. His prosperous lot quickly turned to poverty. Finally after a bitter disagreement with his wife's family, he took his six-year-old son (he now had five children) and went to Paris. There he eked out a miserable existence as a bill-poster since his painting brought no income. Later his wife came and took the son back to her home in Copenhagen. At this point all ties with bourgeois respectability had been broken, and Paul Gauguin began his artist's life with its years of wandering in his search to find primitive, unspoiled people.

First he went to Brittany, then to Martinique and then back to Brittany. During the later stay at Pont Avon on the Breton coast, he painted many of his five religious paintings such as *The Yellow Christ*, now in the Albright Art Gallery at Buffalo. Not a particularly devout man himself, he tried to express the belief and faith of these simple people. It is at this time that he began to shed the vestige of his Impressionist training under Pissarro and developed his familiar primitive style with its flat forms and brilliant colors. For a short time he became the proponent of what was called Symbolism or Symbolist-Synthetist painting. The Symbolism referring to a concern with the mind or emotion rather than physical appearance. The Synthetist related to a method of painting in shapes and flat patterns rather than with a concern with the age-old problems of light, shade, distance, etc. His unique style, which was to remain almost unchanged, was also influenced by the Art Nouveau movement which was a form of design popular in the 1890's and the early 1900's, especially in England and central Europe. It was known as *Jugendstil* in Germany. It was launched as a reaction to materialism and was characterized by a series of flowing, curved lines, usually of natural forms. It was evident not only in the work of such painters as Gauguin, Van Gogh,

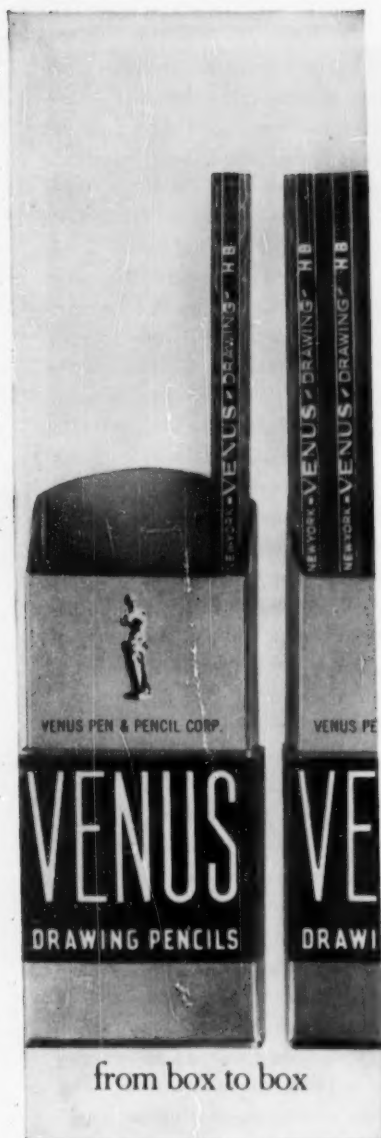
Edward Munch and others but also in the architectural ornament of the time. In Gauguin's work it is especially apparent in the graceful, curved lines that weave across the flat surface of the canvas forming a dynamic unity.

Gauguin's most famous journeys were those made to Tahiti, the island paradise where he hoped to capture the direct innocence of the native mind, unfettered by the bonds of European culture, just as he tried to portray the simple faith of the Breton peasants. *The Spirit of the Dead Watching*, painted in 1892, shows how deeply he tried to identify himself with the native milieu. The title, described in the native tongue, is in the upper left hand corner. The scene shows his native wife lying, terrified of the dark when the oil lamp in the hut went out. In his journal he refers to the painting as follows: "The musical part: undulating horizontal lines, harmonies of orange and blue woven together by yellows and violets, their complementary colors, and lightened by greenish sparkles. The literary part: the Spirit of a Living Girl united with the Spirit of the Dead. Night and Day." Gauguin's attempt to identify himself with the primitive was at its best in this painting. However it should be remembered that he could only approach the primitive. He was a highly-sophisticated European who could admire and portray, but never actually possess the simple directness which he saw in the natives of Brittany and again among the Moros of Tahiti. He had neither the simplicity of the Tahitian nor the faith of the Breton. If one attempted to summarize the sources of his style it could include the Impressionist knowledge of color, the flat patterns of the then popular Japanese prints, the cloisons of gothic art, the rhythmic, natural forms of the Art Nouveau, and the peasant art of Brittany.

Gauguin's sojourns to Tahiti were by and large, dismal expeditions. After the first adventure, he returned to France in 1883 sick and in debt. After a short visit to Copenhagen he held an auction sale and in 1885 returned to Tahiti. The remaining years vary between illness, hospitalization, quarrels with the colonial authorities on the way the natives were treated, an attempted suicide in 1898 and continual disillusionment at the diminishing remittances from his art dealer. In 1903, after being sentenced to three months imprisonment by local authorities, he died. Although Gauguin's sophistication kept him from achieving complete unity with simpler cultures, it can be truly said that he was one of the main progenitors of today's expressionism and to him we owe an incalculable debt.

Howard Collins recently left his position as art teacher in the Ridgewood, New Jersey, High School to join the staff of the art education department at Kutztown State College, Kutztown, Pennsylvania. We offer him our congratulations.

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SAY YOU SAW IT IN SCHOOL ARTS

ITEMS OF INTEREST *Continued*

Americana A Nation-wide traveling Postal Cavalcade—vividly portraying a century of Postal Progress—was dedicated at St. Joseph, Missouri on July 19. It commemorates the 100th Anniversary of the Pony Express and will tour the United States for the next six months. The Cavalcade, composed of two converted Highway Post Offices, will feature in its tour across the Nation the progress of the Postal Service from the early days of the Pony Express to the recent successful experiment with Missile Mail and other projects involving experimental transmission of letters. One of the Highway Post Offices is devoted entirely to the Pony Express era and will be of special interest to youngsters. Watch your newspaper for an announcement of the Postal Cavalcade's visit to your area.

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Education Week This year American Education Week will be observed November 6-12 and it's not too early to start planning. To help make your local observance easier to plan, more informative and livelier the National Education Association has printed for your use a series of promotional items: suggestions for posters, handbooks, daily topic folders, place mats, etc., more than 36 items described and priced in a handy order form recently sent to us. For your copy, write American Education Week, National Education Association, 1201 16th Street, N. W., Washington 6, D. C. and ask for an American Education Week order form.



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
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
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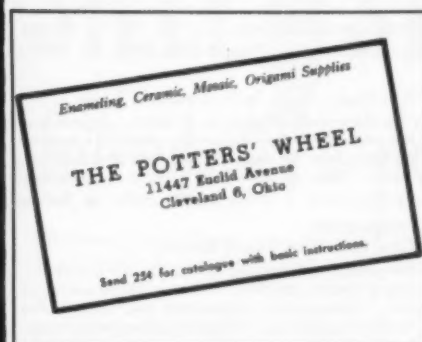


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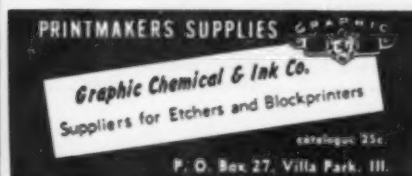
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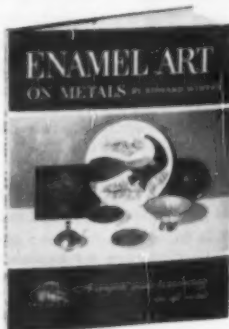
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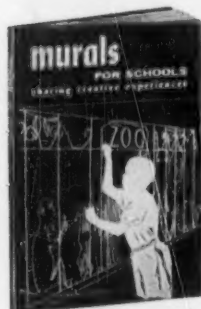
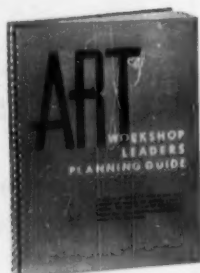


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Edited by Howard Conant, Chairman, Dept. of Art Education, New York University

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organization news

NATIONAL COMMITTEE ON ART EDUCATION

Operating under a new plan of organization, the Council of the National Committee on Art Education will elect a chairman, assistant chairman, treasurer, and executive director for one year terms at its meeting on October 6. It is anticipated that under this plan the chairmanship will be rotated. The position of executive director is a new one. Officers will be selected from the Council, elected by the membership. Council members with the dates their present terms expire follow. Those who were re-elected in 1960 are starred: *Alice A. D. Baumgardner (1963); Howard Conant (1962); *Charles Cook (1963); *Victor D'Amico (1963); Jean d'Autilia (1961); F. Eleanor Elliott (1962); *Robert Iglehart (1963); Dorothy Leadbeater (1961); John Lembach (1961); *Frederick M. Logan (1963); Lois Lord (1962); Edith L. Mitchell (1961); Olive L. Riley (1962); *Hanna Taby Rose (1961); Fred R. Schwartz (1961); Ralph L. Wickiser (1962); *D. Kenneth Winebrenner (1962); Hale A. Woodruff (1961); *Arthur R. Young (1963).

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This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.



New Book

ART from SCRAP

by **Carl Reed**, Professor of Art Education, and **Joseph Orze**, Associate Professor of Art Education; both of State University College of Education, New Paltz, New York

A book of materials, methods and ideas for using a wide variety of discarded, inexpensive, and readily available items for exciting and creative art activities.

Written by teacher-authors with many years of experience working with teachers, you'll find the material presented in a most helpful and appealing way. In addition, the authors stress the importance of original work and encourage at all times the creative approach to the use of materials; the illustrations are intended only as suggestions and examples of work done by others.

Some discarded items and a desire to experiment with materials are the basic ingredients for making lively and original designs and forms with limited tools, space and budget. This book offers such variety in media and projects that you'll turn to it often when looking for activities that may be carried out at little or no cost. Here are the specific subject areas covered; you're sure to discover many variations as you experiment:

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In addition, you'll find a long list of scrap materials (nearly 200 are mentioned), some formulas and mixtures to use when standard items are not available, and an ingenious projects and materials chart which keys page numbers to the materials and activities categories.

With this book as your guide you'll see how easy and stimulating it is to work with scrap materials; how the fresh new ideas it brings encourage designs and forms that sparkle with originality; and, how much further your art supplies budget will stretch, too.

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LETTERS

Boxes on Wheels Art Supervisor Aylsworth Kleihauer of Los Angeles writes as follows: "Your forthright editorial (Modern Rococo) is a most pertinent statement for good design, especially so since I drive a Ghia. However, a philosophical problem in aesthetics which has plagued me for some time is the design of the Volkswagen trucks and camp wagons. With a bit off the cuff research I have found that drivers and owners are uniformly enthusiastic about their operation, fuel consumption, maintenance and general all-around functionality. But, to my eyes, as a design for a moving vehicle they look like (censored). Somebody jacked up a box and put wheels under it. Although beauty or visual design does not always have a one-to-one ratio with function, this time there's too wide a separation."

We agree. Just as dentistry and surgery can be painless, objects which have specific functions need not cause pain when we look at them. These boxes on wheels also have their counterparts in boxes where people live. Buildings and vehicles are the most prominent features of life today. They need not be ugly or monotonous in order to be functional. Or even to be economical. The problem of engineering is never adequately solved if appearance is neglected, and the designer need not choose between function and aesthetics. It is not either or, but how can both aspects of a good design be achieved.

The problem of poor design could easily be solved if people would just refuse to buy poorly-designed products and if they would make their reasons known. Why do people accept ugly things? Here is where art education can make a real social contribution. We no longer believe that religion is adequate that does not function outside of the church. And art is not adequate if it does not function outside of the art museum.



Julia Schwartz

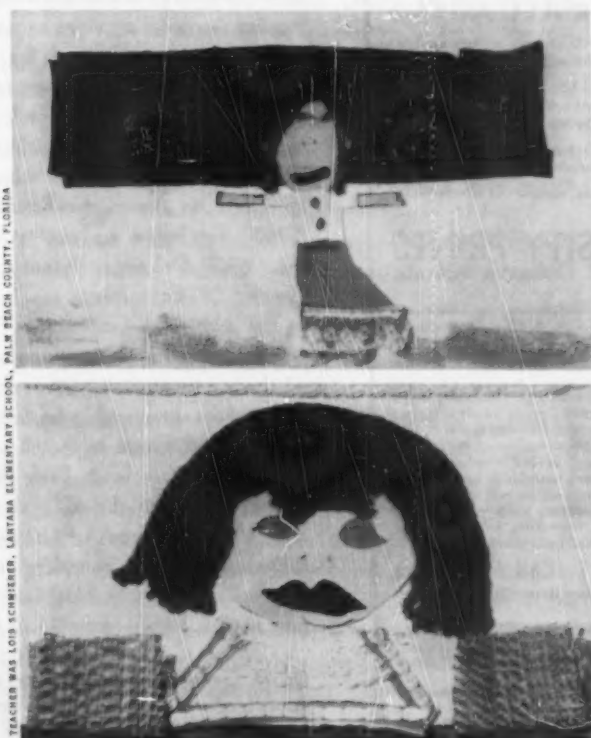
Why do young children copy ideas from one another, and what is the role of the teacher in developing original expressions? Dr. Schwartz discusses some of the many ways good teachers promote originality.

On developing ideas

A teacher writes, "It is difficult for me to get second graders to be original in expressing themselves; most of them copy ideas from one another. Naturally, the pictures differ in interpretations but the idea was not original."

This teacher's major problem seems to center about ideas her children use for the pictures they make *and not* so much on what they do with the idea once they have found one. Clearly her task is defined in what she writes—helping her seven-year-olds to become aware of possible ideas to develop and interpret through the use of art media. This

Portraits of their teacher by two seven-year-old children.



TEACHER WAS LOIS SCHWISER, LANTANA ELEMENTARY SCHOOL, PALM BEACH COUNTY, FLORIDA

teacher might well ask herself why most of her second graders depend upon their neighbors in this way. Could it be that these children lack ideas because they are unable to draw upon their own experiences or have insufficient confidence in themselves and hence reject their own ideas?

A good teacher provides for her children diverse opportunities to express and create ideas. She can read to them or have them read and report what they have read. She can urge the boys and girls to tell about what they have seen or experienced apart from school. In relation to all of this she can make it possible for each one to feel free to react to the material presented *as an individual* orally before attempting to deal with it in some kind of visual art form. A teacher can also help children to identify and develop ideas by having them participate in science experiences; seeing, listening and feeling walks; and in room improvement projects. It is by way of planning, carrying through, and evaluating such experiences that observations are made and reflected upon, perceptions are sharpened, old ideas seen in new ways and new ideas generated. Two new art education books, dealing in detail with these and other ways of working with children in stimulating their originality of ideas, are recommended reading in this connection. They are *Teaching Art to Children*, by Blanche Jefferson and *Through Art to Creativity*, by Manuel Barkan. (Allyn and Bacon.)

On this page are illustrations of seven-year-old portraits of their teacher. In this case a new media consisting of a large box of various kinds of scrap materials, a new idea—that of a portrait, together with a discussion of what it might mean to construct a picture of some one each child knew well were used by this teacher to develop ideas on the part of the boys and girls. Needless to say, as result of this kind of motivation no one in this group copied from anyone else.

Dr. Julia Schwartz is professor of art education, department of arts education, Florida State University, Tallahassee.

beginning teacher

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ART FILMS

Toot, Whistle, Plunk and Boom (eleven minutes, color/sound). Walt Disney has effected a marriage of art and music to introduce a history of sounds and related musical instruments. The Toot, symbolizes the horn; Whistle, the woodwinds; Plunk, the strings; and Boom, the drum. Animation is excellent and the association of color and sounds is clever enough to arrest the attention of all age viewers. Sounds, colors and shapes at times project symbols which should move many to express themselves in almost any art medium. Available on long term lease from Disney's 16 MM Division, Burbank, California, or on loan from Ideq Pictures in Buffalo, New York and Los Angeles, California.

Primitive Man in Our World (12 minutes, color/sound). This film portrays primitive life as it still is in New Guinea in the South Pacific. These people are almost untouched by modern civilization. Art is shown as an important phase and influence in their lives. The use and influence of natural resources provides encouragement for appreciation of the many things of value which are around us, yet often remain unseen and unappreciated. A film worth using as a motivational as well as art education device. An Americana Production, 1960, distributed by Bailey Films, Inc., 6509 DeLongre Avenue, Hollywood 28, California.

The National Gallery of Art in Washington, D.C., is now loaning free of charge, two-inch by two-inch slide sets with accompanying lecture texts which may be read as the slides are shown. Titles include, *Early American Painting* (21 slides), and *Nineteenth Century French Painting* (40 slides). Write for complete listing: Educational Office, National Gallery of Art, Washington 25, D.C.

Dr. H. Gene Steffen, reviewer, is the coordinator of audio-visual services for the State University of New York College of Education, Buffalo; has taught both art and industrial arts.

Willard E. McCracken, Jr.

Willard E. McCracken, Jr., assistant editor of *School Arts*, teaches at State University College for Teachers, Buffalo.

Catalogue of Colour Reproductions of Paintings, 1860 to 1959, published by UNESCO, Paris, 1959, 434 pages, price \$5.00 (Official distribution agent in the United States, Columbia University Press). Art educators interested in obtaining the finest in colour reproductions of paintings will find this recent UNESCO publication a ready guide to some of the most important sources of high quality colour reproductions available today. A previous edition of this catalogue published in July 1957, covered 992 reproductions of the works of 170 artists. The present edition has been expanded to include 1199 reproductions of the works of 198 artists. Each of the items listed in this trilingual (English, French and Spanish) document is thoroughly detailed with pertinent facts about the original painting as well as information pertaining to the publisher, price and processes used in making the colour reproductions.

A small black and white illustration of each item is also included with each listing and should be used for identification and reference purposes only, as they cannot in any way indicate the quality of the reproduction. One might debate the relative merits of reproductions and original works of art but we cannot escape the fact that recent developments in graphic processes have enabled us to obtain levels of quality and fidelity heretofore impossible.

One will note that the current listings do not reflect a balanced view of the main developments of art in the last one hundred years. The Impressionists are heavily represented. Picasso is recognized by seventy reproductions while more recent directions in art and the exponents of these new idioms are rather poorly treated. This catalogue should serve both as a ready resource for educators and collectors interested in the very best colour reproductions of paintings, and, perhaps more important, as a signal for the publishers of reproductions to expand the scope and depth of their current offerings.

The Organization of Museums—Practical Advice, published by UNESCO, Paris, 1960, 188 pages, price \$6.00 (Official distribution agent in the United States, Columbia University Press). This is the ninth of a series of publications by UNESCO which has particular interest to those readers close to museum work. The book is clearly directed to small museum directors and members of the profession who seek general information and practical advice in helping expand the scope of their offerings within the limitations of small budgets and limited facilities. In spite of the specialized character of this book, it should be of general interest to the art educator who desires to broaden his understanding of the philosophies and mechanics underlying contemporary museum functions. The book is composed of ten

new teaching aids

monographs by world leaders in the museum field and covers general topics dealing with broad concepts of the museum and its function as well as examining such technical problems as conservation and restoration of works of art. Art educators and educators generally should find the chapter on "Education in Museums" by Molly Harrison, Curator of London's Geffrye Museum, of particular interest. It is refreshing to note that the thinking of many contemporary museum professionals is sensitive to the broad educational functions which are now coming to be understood as part of the basic responsibilities of museums. Further it is important to recognize that in many cases these responsibilities are being carried out in ways consistent with our most respected concepts of art education. This book should offer the opportunity for the art educator to gain new insights into the inner workings of museum structures in general and should stimulate thinking about new possibilities for taking advantage of the rich educational offerings available for the asking.

Adventures with Scissors and Paper, by Edith C. Becker, published by International Textbook Company, Scranton, Pennsylvania, 1959, 116 pages, \$5.00. When is a "how-to-do-it" book not a "how-to-do-it" book? That is the question this reviewer is confronted with in examining this latest attempt to deal with the problems and possibilities of scissors, paper and paste. The visual material in this book seems to contain an unusual amount of technical devices and general pattern suggestions with examples of completed paper forms that verge on the stereotype. Apparently the author and the editors were sensitive to this as the cover flap, foreword and text repeatedly point out that the book is to be used as a "guide" for teachers of the middle grades and "these illustrations are not intended to serve as patterns to be copied." One can admire the efforts of the author to state clearly and soundly the values and objectives of true creative activity but one must ask if the final impact will be similar to someone saying, "Don't do as I say, do as I do."?*

Mosaics, by Doris and Diane Lee Aller, published by Lane Publishing Company, Menlo Park, California, 1959, 96 pages, price \$1.95. This reviewer appreciates the candor of the authors when they state, "This is a 'how-to' book on mosaic." It is. Apart from some readily available technical information, there is little to recommend this book. In talking about mosaic for children the authors do note that "Happily, most modern parents realize the desirability of providing the opportunities for individual creative expression." Perhaps not all is lost.*

Any book review followed by a may be ordered through the Creative Hands Bookshop, 109 Printers Building, Worcester 8, Massachusetts.*

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Alice A. D. Baumgarner

What sort of pictures should be hung in classrooms and how should they be hung? Is it important to teach average children to draw the human figure? Dr. Baumgarner discusses questions teachers raise.



SERENA PETERSON PHOTO

We are making a survey of the pictures that are hanging in our classrooms. We need more information about what should be hanging in the various grades. Do you know of any studies that have been made on what pictures are suitable at various age levels? Any information would assist us greatly in our work. Ontario

What makes a picture suitable? Subject? Color? Composition or design? Let's start with the child and his interests. How can we use this knowledge to build his ability to observe? Where do we want to lead him in development of his own aesthetic values? What out-of-school help can you get? What anti-forces must you recognize and work to combat?

Classrooms that are regularly updated in color, lighting, furniture, attractive provisions for display and work area may have a more subtle but far more significant effect on the child than any number of pictures. But let's have pictures! You can ask suppliers of colored prints to send several reproductions of paintings and have teachers and children participate in the selection. Would local artists loan their paintings for school exhibitions?

Books about pictures by Chase, by Gibson, and by Janson and Janson seem to have something of a selection; no book could discuss all possibilities! I wonder if any teacher would say that picture X is suitable only for six-year-olds while picture M should be used only in a classroom with ten-year-olds. Children usually are responsive to colors yet may exclaim with equal fervor over Chardin's Soap Bubbles, Marc's Red Horses, Pissarro's Red Roofs and Breughel's Winter. Can this diversity be summarized? Is there basis here for generalization? Schools of painting? Color? Subject matter? A picture has only as much meaning as the spectator is able to give it from the experience he brings. Then teaching begins. The able teacher will infect with her eagerness and interest. The child tends to like what the admired adult likes.

Are the pictures in your classroom displayed at child eye level? Can the children get close to the picture and talk about it not "before the class" but just among themselves? Do you change the display once a month or so to give plenty of time for looking but not enough for the picture

to fade into the wall? Then return favorites? Sometimes show side by side two pictures by the same painter? So much depends on how to use what we have, doesn't it?

Why is it advisable to encourage average type children (those who are not especially "gifted" in art) to learn to draw the human figure? Connecticut

Usually the purpose for having any art experience would be considered first as it relates to the child. This query we might consider from the teacher's point of view. A sensitive art teacher can study the art expressions of children and see in them something of the child's concerns and his concept of himself and his relationship to other people in his environment. This same well-educated teacher will refrain from diagnosing or analyzing, or prescribing therapy. If we believe that the child's vocabulary of words must be added to through teaching can we believe also that the child's expressive ability must be developed through teaching him to observe and to relate in line and organize in form?

Most children may be expressing feeling rather than fact. They are becoming more critically aware of their art work and more concerned about what others may say about it. How can elementary and junior high school students make meaningful expressions or paint pictures in which there are no figures, no people? The student deserves to be taught skills and techniques so that he can continue to be expressive, so he can find a secure place with his peers. This, you see is an ever widening circle swinging from need to be expressive, need to be taught to be expressive. You might be asked what is an average type child? When does who make a decision and label a child as gifted in art?

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

Pattern Peddlers

EDITORIAL



After she attended one of the state teachers' conventions last fall, one of the art teachers sent me a letter. Let me quote in part. "This past week I attended the blankety blank state teachers' convention in blankety blank city. The art section, tucked away upstairs, was excellent and inspiring. I came away glowing with enthusiasm and praise for the committees who had planned and presented the 'whys and wherefores' of the place of art in education and ways to lead the child into real creative expression. But, returning to the main floor of the convention hall and the tremendous exhibit of supplies,

books and all the very necessary paraphernalia of the teaching profession, I was shocked to find booth after booth advertising 'creative' activities in crafts; push out portfolios, pretty Christmas classroom decorations, leather cutouts, patterns and step-by-step direction materials. Thickly clustered around each booth, handing over the dollar for this gaudy 'creative' work, were the teachers (I hope not art teachers).

"Believe me, I am no juvenile crackpot! My art teaching career started in 1931. My first year or two was spent in selling a 'pattern peddling' faculty my bright new art school theories. It wasn't easy, but by pitching in with a lot of elbow grease, spending lunch money on a bag of wheat paste or some other necessity not included in the requisition, much praise and the friendly approach; children, teachers, and rooms began to blossom. This went on for ten years. It was very gratifying. From 1941 to 1955 I took time out to be a homemaker and mother. This project well under way, I have been tempted back to the thrilling and exhausting art teaching profession. I could not believe that there would *still* exist in any progressive school system those antiquated patterns, cutouts, fill-ins, etc. Is it possible that there are *still* unenlightened souls with no knowledge of the possibilities of a classroom alive with the work of children, expressed in their own beautiful way? How can we, can I, in my small way, eliminate the peddling of patterns at such gatherings as our teachers' conventions, or are the supply houses too strong for us—or me?"

Among the letters I haven't answered is one from an industrial arts teacher in Indiana who writes: "Will you please send me page 25 of October 1954 issue of School Arts. There are some designs I would like to use for my jewelry class. The art teacher receives our school copy. Any

other jewelry designs would be appreciated." Then there was an *art* teacher from Illinois who wrote: "I have access to many beautiful leather scraps. I would like some ideas on uses for this leather and *also where I could buy patterns.*"

It just so happens that I attended one of the recent state teachers' conventions in the state and place mentioned by the first writer. There was a very *good* art program. (I was the speaker.) But mixed with the hundreds of exhibits for the classroom teacher were the "pattern peddlers" to whom the writer referred. I couldn't believe my eyes, either. Why? There are two alternative answers. One of these is that those in charge were stupid; that is ignorant of the philosophy of art education as it has matured over the past twenty-five or thirty years. The other is that they were indifferent; unconcerned about inconsistencies in educational philosophy. Have you another explanation? Let's hear it! I don't know which of these alternatives is most discrediting. I don't think any dedicated educator would relish being placed in either category.

Yet the fact remains that no supply firm is stronger than the profession and if the profession tolerates this sort of thing we must look to those who are officers and leaders in professional organizations and place the blame squarely upon their shoulders. Administrators (I can hear the letters coming) have a way of getting into positions of responsibility in these organizations. Can it be that we have a group of administrators who are unacquainted with the philosophy of art education or who are indifferent when it is flaunted in this way? Or do the rank-and-file teachers lack the gumption to patiently and vigorously explain and continue to explain why this sort of thing is inimical to art education?

During the past decade there has been a continual improvement in the quality of commercial exhibits shown at the various art teachers' conventions. Committees have been set up to screen the exhibits and contracts for exhibit space have contained clauses which give the committee or convention manager the right to exclude certain non-creative and stereotype materials from display. Isn't it time that a similar concern be indicated by administrators and classroom teachers? And if the administrators and classroom teachers lack the ability to discriminate between what is good and what is bad art education, isn't it time that they called upon the art educators to give them some help in screening the exhibits? And while we are on the subject, how many art educators take the time to patiently and clearly explain to both exhibitors and non-art professional people just what the situation is?

D. Kenneth Winebrenner

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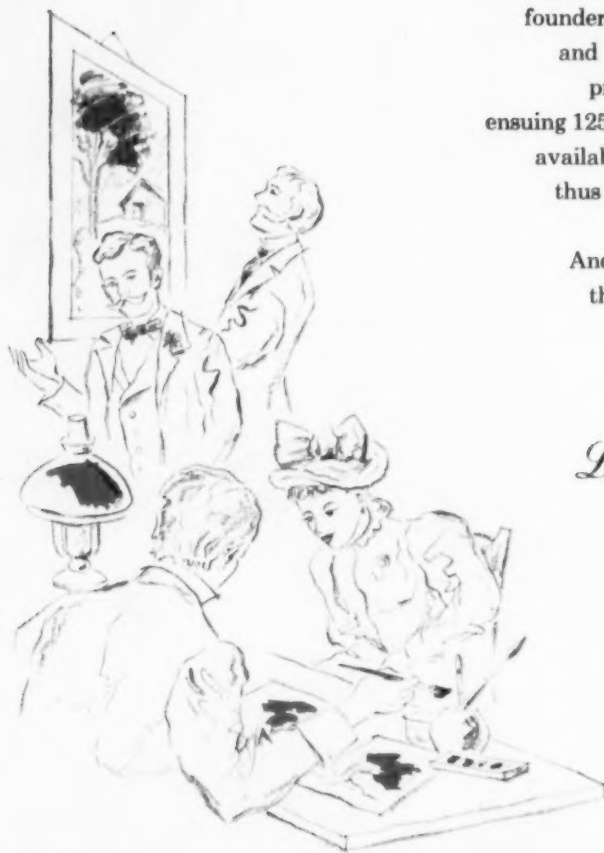
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